

THE GYPSY JAZZ CHORD BOOK

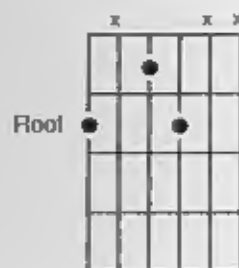
Compiled by
COLIN COSIMINI



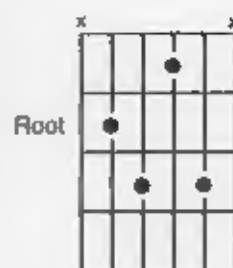
Volume three

0	E	A	D	G	B	E
1	F	Bb	Eb	Ab	C	F
2	F#	B	E	A	C#	F#
3	G	C	F	Bb	D	G
4	Ab	C#	F#	B	Eb	Ab
5	A	D	G	C	E	A
6	Bb	Eb	Ab	C#	F	Bb
7	B	E	A	D	F#	B
8	C	F	Bb	Eb	G	C
9	C#	F#	B	E	Ab	C#
10	D	G	C	F	A	D
11	Eb	Ab	C#	F#	Bb	Eb
12	E	A	D	G	B	E
13	F	Bb	Eb	Ab	C	F
14	F#	B	E	A	C#	F#
15	G	C	F	Bb	D	G
16	Ab	C#	F#	B	Eb	Ab
17	A	D	G	C	E	A
18	Bb	Eb	Ab	C#	F	Bb
19	B	E	A	D	F#	B
20	C	F	Bb	Eb	G	C

The fretboard diagram above is to assist in identifying chords to fret positions.



Diminished Shape '1'



Diminished Shape '2'

The diminished shapes shown above are the main two shapes used in this book.

Shape '1' is used with the root on the 'E' string.

Shape '2' is used with the root on the 'A' string.

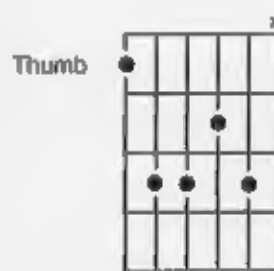
Example: If the tune is illustrated with the F# Dim on the 9th fret, it will be Shape '2'.

Example: If the tune is illustrated with the F# Dim on the 2nd fret, it will be Shape '1'.

The triad above (Shape '1') depending on what contexted it is played, can also become a minor 6th or 7th.



Sixth Shape '1'



Sixth Shape '2'

The above sixth shapes shown above are the main two shapes used in this book.

Shape '1' is the triad form of the sixth. The root note will always be on the 'E' string.

Shape '2' is showing an example of a sixth chord but using the thumb on the bass.

In volumes one and two this example is not used, but could be introduced as an additional inversion.

Example: If Shape '2' is played as above as a G6, the root will be on the 3rd fret of the 'E' string. If you do not use the thumb as the root note, then the root has moved to the 5th.

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Layout and Presentation by Brett Lewis.

Footnotes by Colin Cosimini & Brett Lewis.

Photographs by Victoria Cosimini with contributions by others

Special 'Thank You' to Brett Lewis & Ray Chase, whom, without their help,
this project would not have been possible.



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WELCOME TO VOLUME 3

of

The Gypsy Jazz Chord Book

This series of books is based on the music of Django Reinhardt and the ever expanding style of Gypsy Jazz. All the tunes in this series of books have either been recorded by Django Reinhardt or his extended family and Gypsy Guitarists.

To use this book, the user is expected to have some knowledge of chord work.

The chords are the foundation to any kind of music but can still be improvised just like soloing with the use of substitutions and passing chords, adding harmonic twists and turns to an otherwise standard format. Even the subtle change from a minor 7th to a minor 9th and the dominant 7th to a 9th can change the mood of a song.

The extensive use of these chords in this book is just a choice of voicing.

It is also important to add dynamic changes to rhythm. By playing added accents and off-beats, this can add more direction and depth as well as keeping it interesting to the listener.

Django's accompaniment in this style was phenomenal and played with a complete command that is still unrivalled to this day.

At the heading of every tune there is a reference to its format of play.
E.g. AABA or ABCA etc. This indicates the pattern in which the tune is to be played and then repeated in its entirety for the length of the tune, unless arranged otherwise.

- The key in which the tune is played.
- The type of rhythm, 4/4 or 3/4 or otherwise. This indicates the type of rhythm only, not a timing signature to be counted in.

Each chord has a suggested fret position which is placed in the corner of each chord box. For example if you have a C6/9 accompanied with a '3', then the 'C' note on the 'A' string defines its position and if you have a C6/9 with an '8' then the 'C' note on the 'E' string will define its position etc.

A '0' (zero) represents an 'open' chord.

The same process applies to each and every chord.

The use of split chords in this book is as follows:



The diagram above shows an inversion of a Major chord. Because the Bass note is lower than the root it will be listed as a split chord, in this case a 'G/B', so location of the fret position can be easily identified.

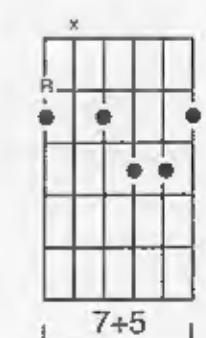
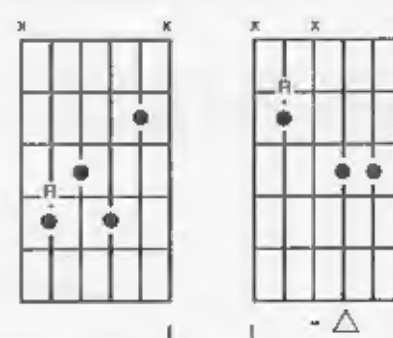
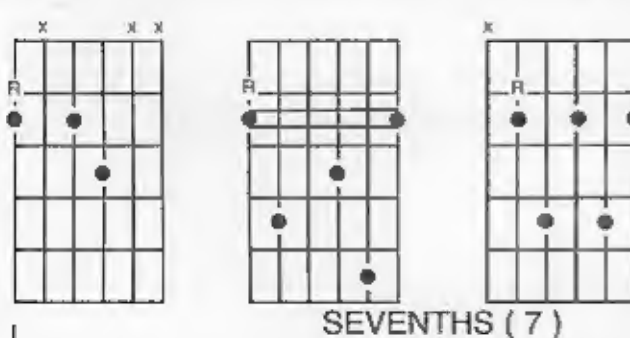
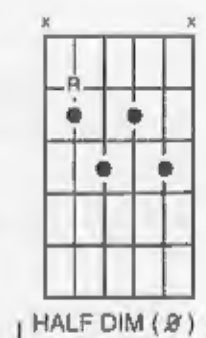
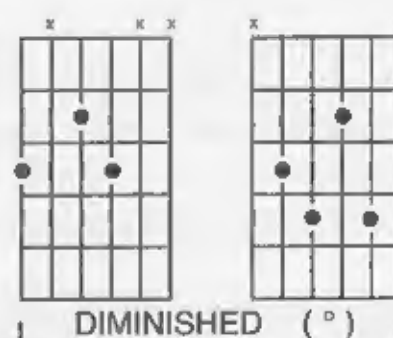
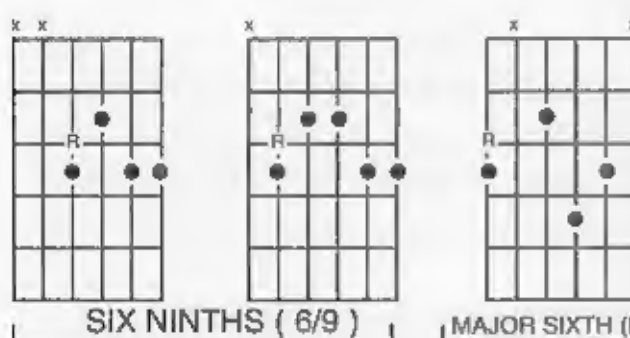
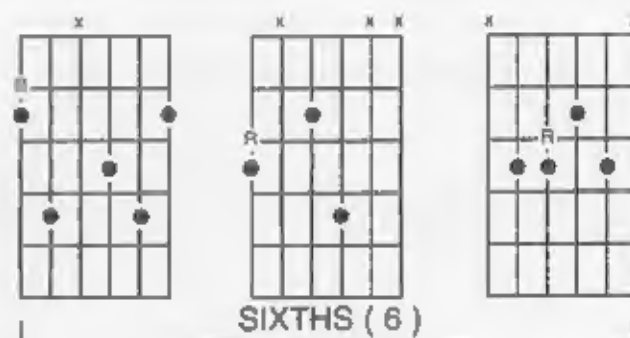
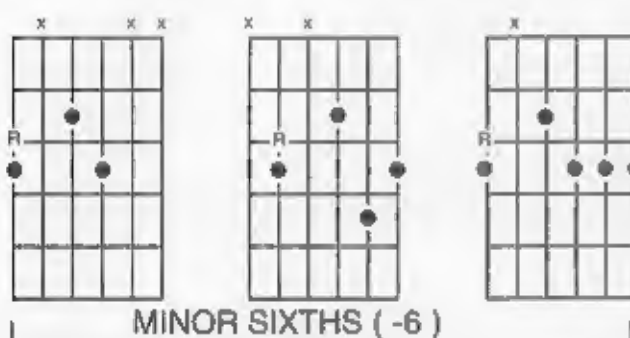
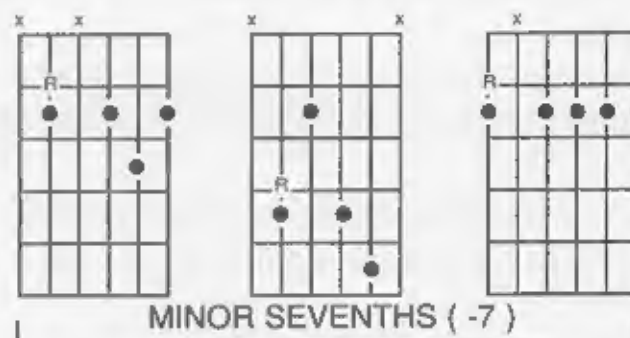
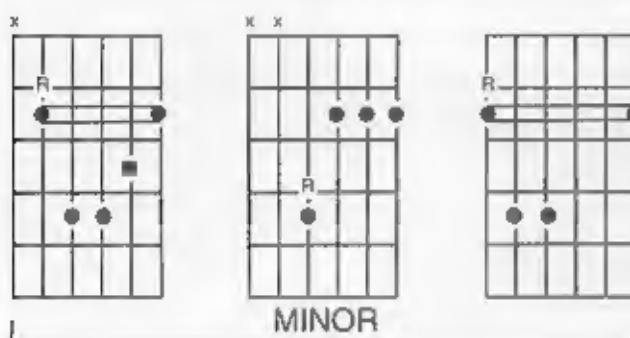
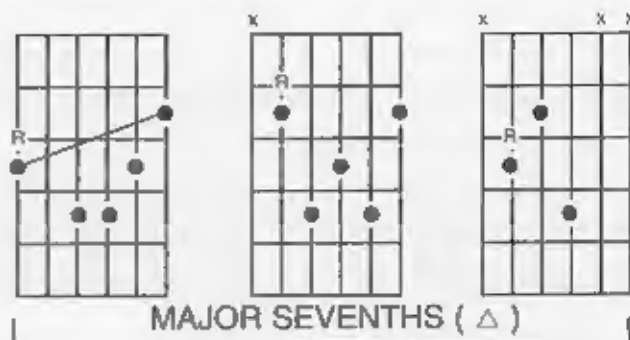
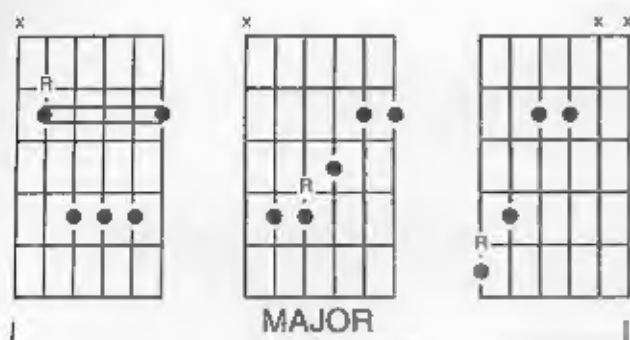
Likewise, if we had an 'F/A' it would be the same shape as the diagram above except it would be in the fifth position.

The chord changes in this book do not necessarily match the original recordings as they have been collected from many sources including some ideas of my own.

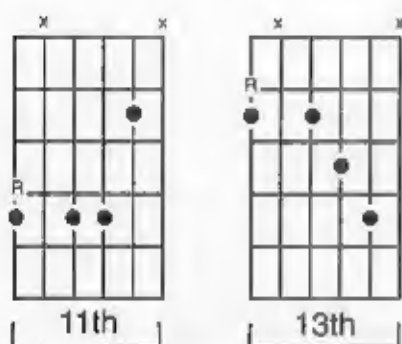
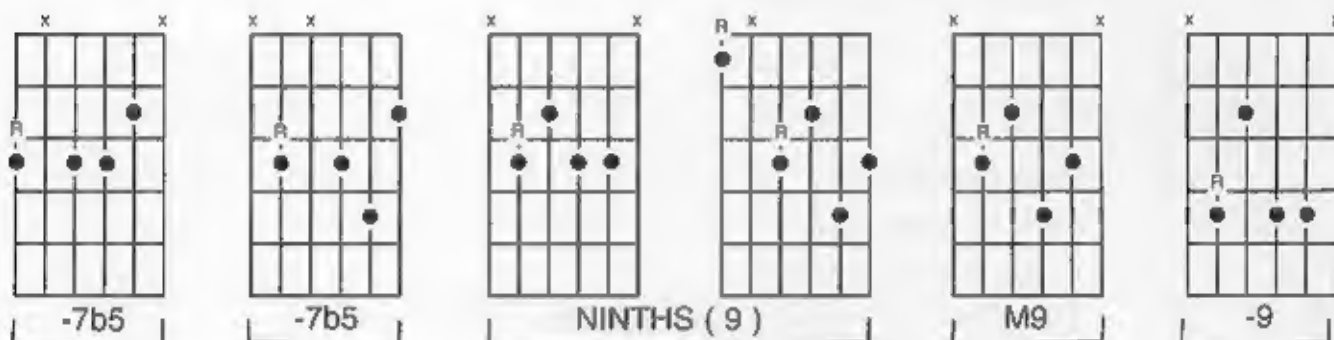
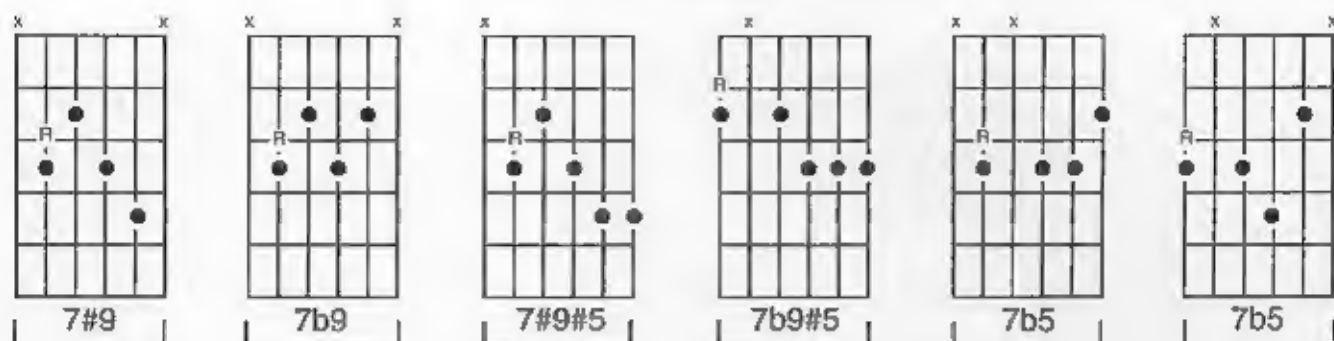
The examples in this book are just one of many ways the chords can be interpreted.

Colin Cosimini 2004

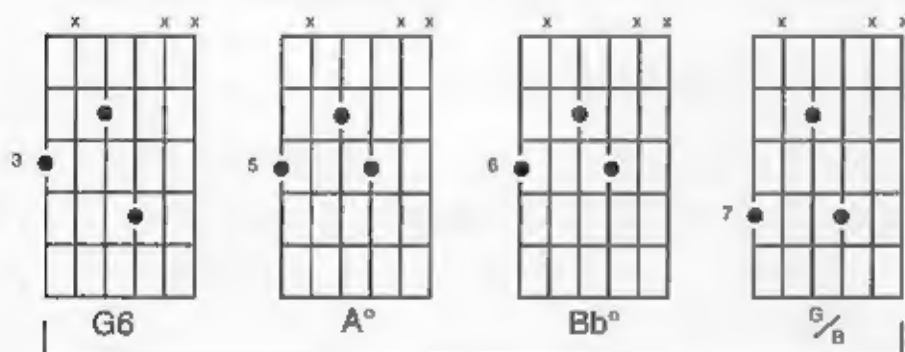
Moveable Chord Shapes used in this book, any other miscellaneous chords will be documented on the chord charts.



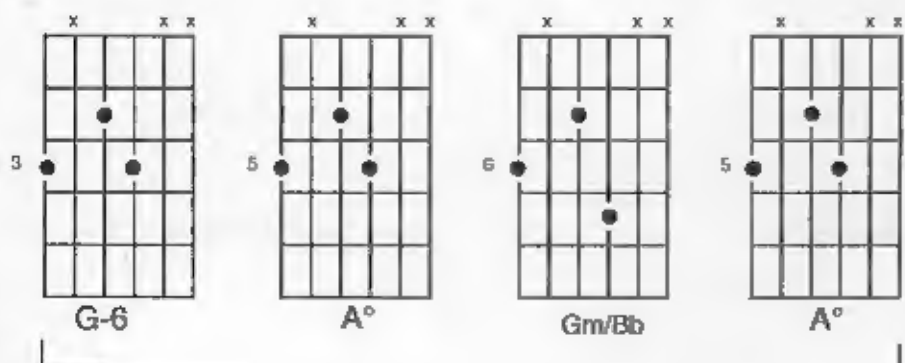
Moveable Chord Shapes used in this book, any other miscellaneous chords will be documented on the chord charts.



There are many different inversions of the same chord. Some chords can have more than one name, so it is important to have an easily understandable and economical system.



Typical Major chord run in the key of G.



Typical Minor chord run in the key of G.

SOME CHORD SYMBOLS USED IN THIS BOOK YOU MAY FIND USEFUL

M	=	Major
m	=	Minor
Δ	=	Major 7,9 i.e. $G\Delta 7$, $G\Delta 9$.
$-\Delta$	=	Minor Major
-	=	Minor 6, 7, 9, 11, or 13 i.e. G-7
6/9	=	Sixth-Ninth
6	=	Sixth
M6	=	Major Sixth
M9	=	Major Ninth or $\Delta 9$
7	=	Dominant Seventh
9	=	Dominant Ninth
11	=	Eleventh
13	=	Thirteenth
0	=	Diminished
\emptyset	=	Half Diminished
7+5	=	Augmented Seventh
7b5	=	Dominant Seventh with Flattened Fifth
7b9	=	Seventh with Flattened Ninth
7#5	=	Dominant Seventh with Sharpened Fifth
7#9	=	Seventh with Sharpened Ninth
7#9#5	=	Seventh with Sharpened Ninth and Sharpened Fifth
7b9#5	=	Seventh with Flattened Ninth and Sharpened Fifth
%	=	Repeat previous bar

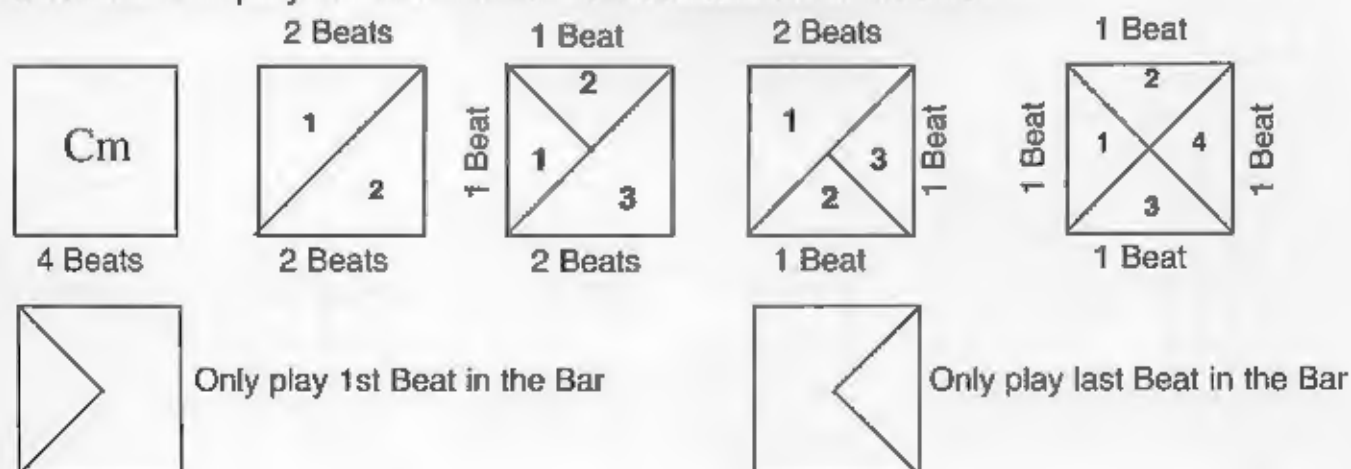
Split Chords

There are also a number of split chords used in this book which are displayed as the written chord and then the bass, i.e. F7/C. This would be F7 with a C on the Bass.

All these chords will be displayed on the relevant chord sheets.

The Chord Boxes

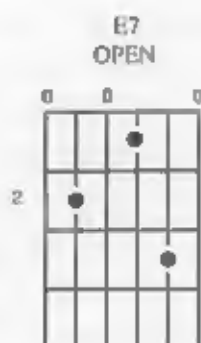
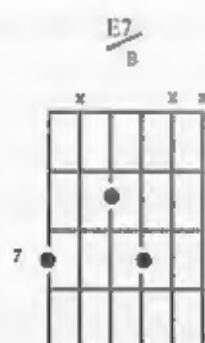
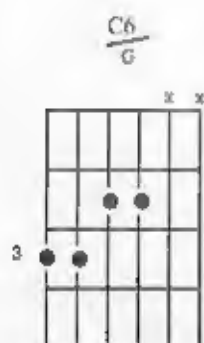
The direction of play for the broken chord boxes is as follows:



CONTENTS

1. ALL OF ME
2. AVALON
3. BELLEVILLE
4. BESAME MUCHO
5. BILLET DOUX
6. BLACK & WHITE
7. CESAR SWING
8. CHEZ JACQUET
9. CHEZ MOI
10. CHICAGO
11. COU COU
12. DAVID
13. DEED I DO
14. DIKENO SINTO
15. DINETTE
16. DJANGOLOGY
17. DONNA LEE
18. GROOVIN' HIGH
19. I'M CONFESSIN'
20. IT DON'T MEAN A THING
21. IT HAD TO BE YOU
22. JAPANESE SANDMAN
23. (JE SUIS) SEUL CE SOIR
24. JUST A GIGOLO
25. LA GITANE
26. LATCHO DROM
27. LULU SWING
28. MA PREMIERE GUITARE
29. MARIE
30. NOTO SWING
31. OUT OF NOWHERE
32. PLACE PARODI
33. ROMANY WALTZ
34. ROSETTA
35. SERESTA
36. SHINE
37. SOME OF THESE DAYS
38. STOMPIN' AT DECCA
39. SWING 42
40. SWING D'ALSACE
41. SWING DES PUCES
42. STORMY WEATHER
43. SYMPHONIE
44. TEARS
45. TENDERLY
46. TIGER RAG
47. TO EACH HIS OWN
48. TOPSY
49. TCHAVOLO SWING
50. UNDECIDED
51. BUSINESS DIRECTORY
52. BUSINESS DIRECTORY
53. BUSINESS DIRECTORY
54. BUSINESS DIRECTORY
55. BAND DIRECTORY
56. THE GYPSY JAZZ BACKING TRACKS

$\frac{C6}{G}$ 3	%	$\frac{E7}{B}$ 7	%	A7 5	%	B \emptyset 2	%
E7 7	F $^{\circ}$ 8	CM6 8	Am 5	D7 5	%	D-9 5	G7+ 3
$\frac{C6}{G}$ 3	%	E7 6	%	E $^{\circ}$ 7	C# $^{\circ}$ 4 2	B \emptyset 2	
B \emptyset 2	C $^{\circ}$ 3 8	$\frac{C6}{Bb7}$ 6	A7 5	D7 5	C#7 4 3	$\frac{C6/9}{Eb7}$ 5 6	$\frac{D-9}{C\#7}$ 4

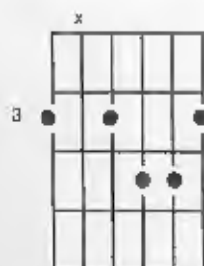


I have offered a variety of substitutions over this tune. By using different chord voicings you can push the harmonies around which makes it interesting for the rhythm player. By using substitutions continuously, you can train the ear to become more aware of harmonic shifts. This is natural in some Gypsy players, approach to playing tunes.

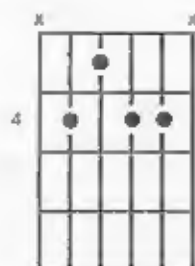
C6 8	%	$\frac{E7}{B}$ 7	%	$\frac{A7}{G^{\circ}}$ 5	$\frac{F6}{A7}$ 1	$\frac{B \emptyset}{C\#^{\circ}}$ 2	B \emptyset 2
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The above passage can be used as an alternative to the first 8 bars

G7+

 $\frac{G13}{Ab}$ 

C#9

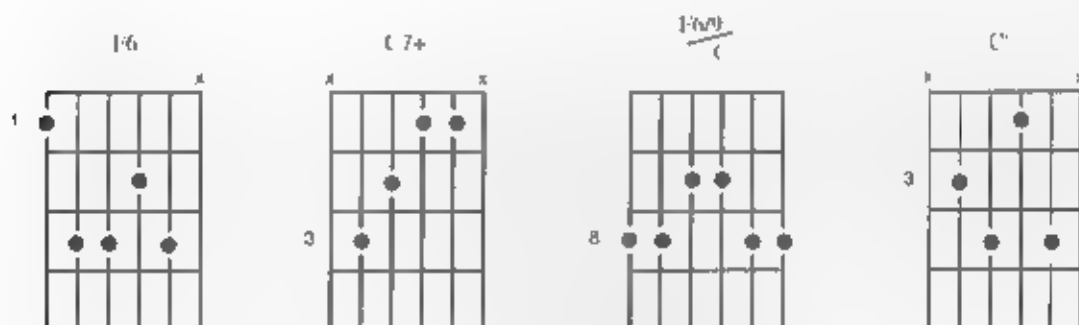


G(b9)



At the end of the second 8 bars, I have offered a G7+. Alternatively you can use G13/Ab or C#9. Or for a more modern feel you can use the G(b9). All chords are shown on the left.

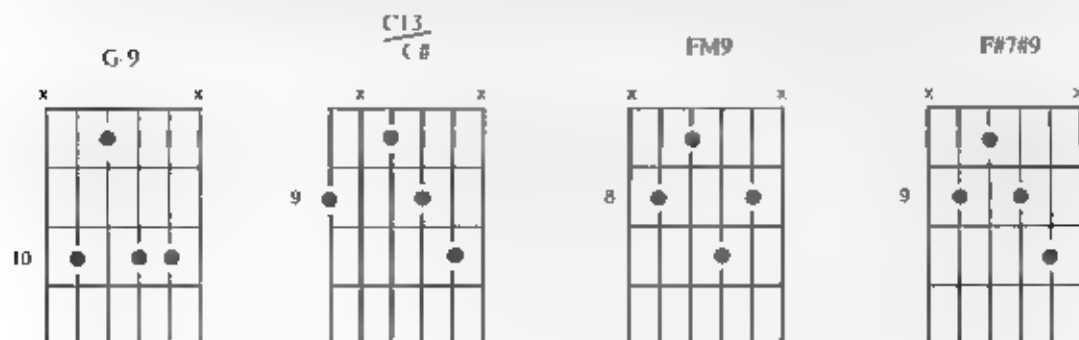
A	³ C7	%	%	%	¹ ¹ F6	F6 / C7+ ₃	¹ F6	%
A	<div><div></div><div>Repeat</div><div>1st</div><div>'A'</div><div>Section</div><div></div></div>							
B	⁵ D7	³ C°	⁵ D7	%	³ G-6	%	⁶ Bb°	%
C	^H ^K F6/9 <div><div>C</div></div>	⁵ D7	%	³ G-7	³ C7	¹ F6	%	



¹⁰ G-9	⁹ C13 / C#	⁸ FM9	⁹ F#7#9
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The above chords are an alternative sequence for last four Bars.

The chord shapes shown below give a more modern feel.



A	$\begin{array}{c} 5 \\ D6/9 \\ C^\circ \end{array}$	$\begin{array}{c} 7 \\ E-9 \\ A7 \end{array}$	$\begin{array}{c} 5 \\ D6/9 \\ C^\circ \end{array}$	$\begin{array}{c} 7 \\ E-9 \\ A7 \end{array}$	$\begin{array}{c} 5 \\ D6/9 \\ D7/A \end{array}$	$\begin{array}{c} 3 \\ G6 \\ Bb^\circ \end{array}$	$\begin{array}{c} 5 \\ D6/9 \\ A7 \end{array}$	$\begin{array}{c} 5 \\ D6/9 \\ Eb7\#9 \end{array}$
A	Repeat 1st 6 Bars of 'A' Section					$\begin{array}{c} 5 \\ D6/9 \\ A7 \end{array}$	$\begin{array}{c} 5 \\ D6/9 \end{array}$	
B	$\begin{array}{c} 3 \\ G-6 \end{array}$	$\begin{array}{c} 4 \\ C\#^\circ \end{array}$	$\begin{array}{c} 5 \\ D6/9 \end{array}$	$\begin{array}{c} 5 \\ D\Delta 9 \end{array}$	$\begin{array}{c} 2 \\ F\#6/9 \end{array}$	$\begin{array}{c} 3 \\ G^\circ \end{array}$	$\begin{array}{c} 4 \\ Ab-7 \\ C\#7 \end{array}$	$\begin{array}{c} 2 \\ F\#6/9 \\ A7 \end{array}$
A	Repeat 1st 'A' Section							



Ritary Gagueneh at The International Gypsy Guitar Festival 2003

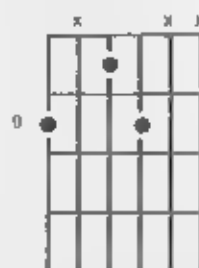
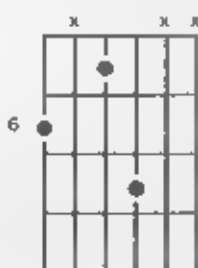
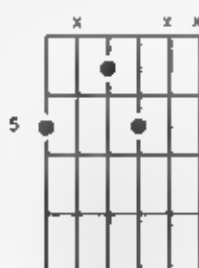
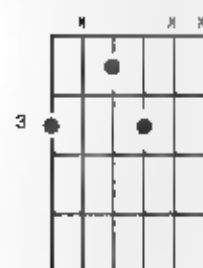
Photo taken by Brett Lewis © 2003.

A	2		3		3	6	10	10
	B \emptyset	%	Gm	%	G-6 A $^{\circ}$	Gm/Bb C# $^{\circ}$	D-7	D-9
A	5	5	3		5	7	5	1
	D9	D7b9	Gm	%	Dm B \emptyset	E7 Bb13	A7 G $^{\circ}$	F6 A7
A	2		10		3	6	10	10
	B \emptyset	%	G-9	%	G-6 A $^{\circ}$	Gm/Bb C# $^{\circ}$	D-7	D-9
A	12	10	10	10	5	7	5	
	A \emptyset	D7#5b9	G-7	G-9	Dm B \emptyset	E7 A7	Dm	%
B	3	2	4	5	3	5	7	5
	Gm	B \emptyset	C# $^{\circ}$	Dm F# $^{\circ}$	Gm	Dm	E7	A7
A	Repeat 1st 12 Bars of either 'A' Section							
					5	8	5	5
A					Dm B \emptyset	Bb7 A7	Dm	A7+

G-6

A $^{\circ}$

Gm/Bb

C# $^{\circ}$ 

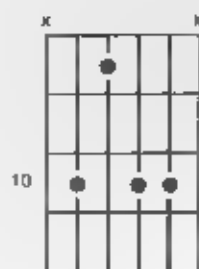
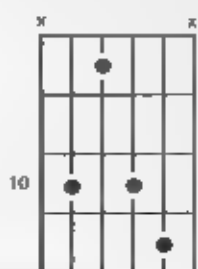
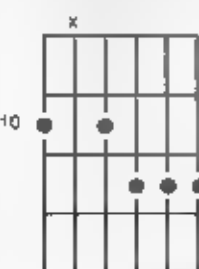
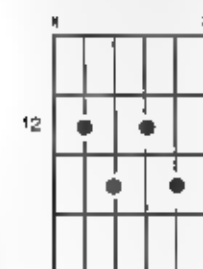
Bars 5 & 6 play 2 beats on each chord

A \emptyset

D7#5b9

G-7

G-9



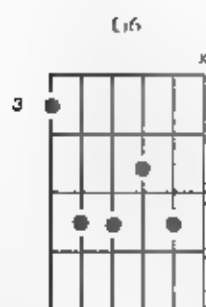
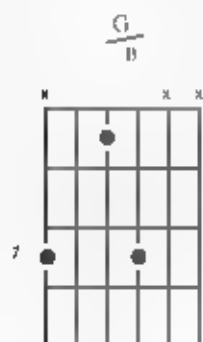
Bars 9 & 12 of the 2nd A Section

BESAME MUCHO

This tune often varies rhythmically from 4/4 swing, through to Latin or even waltz.

The above version offers a full example of A,A,B,A, but it is also played as A,A,B.

G6	%	A-7	D7	A-7	D7	G6	%
E7	D°	A7	%	A7	%	D7 C#7	D7
G6	G/B Bb°	A-6 Ab°	D7/A	A-7	D7 C7	B7	E9
C6/9	C#°	G6/9	D° E7	A7	D7	G6	%



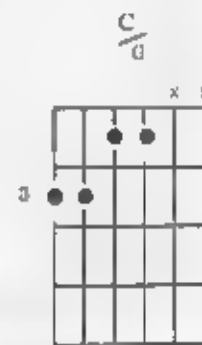
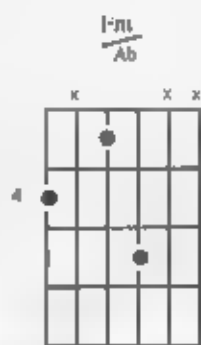
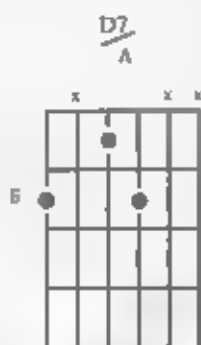
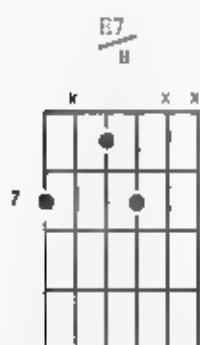
Use the thumb for the root note



Django recorded two versions of this tune, the first in 1938 which was in the form of a ballad. His second recording was in 1947 and this was played as a gentle swing. The chords laid out above follow the swing rendition and this version can be heard on the Frémeaux and Associates Intégrale Django Reinhardt 14 CD above.

The D diminished in Bar 10 is a substitution for the E7 which brings the chord sequence closer to the melody.

$\frac{E7}{B}$ ⁷	%	$\frac{Gm}{Bb}$ ⁶	%	$\frac{D7}{A}$ ⁵	%	$\frac{Fm}{Ab}$ ⁴	%
$\frac{C}{G}$ ³	%	Ab ⁴	%	C ³	$\frac{C7}{Bb7}$ ⁴	$A7$ ⁵	%
Dm ⁵	$A7$ ⁵	Dm ⁵	%	$B7$ ²	%	Em ⁰	$G7$ ³
$\frac{E7}{B}$ ⁷	%	$\frac{Gm}{Bb}$ ⁶	%	$\frac{D7}{A}$ ⁵	%	$\frac{Fm}{Ab}$ ⁴	%
C ³	%	$D7$ ⁵	%	$D-9$ ⁵	$G7$ ³	$C6/9$ ³	%



Black and White

Django only recorded this tune once in 1938

You can also find a recording by Lulu Weiss and Fapy Lafertin

This tune is a great example in the use of triad chords.

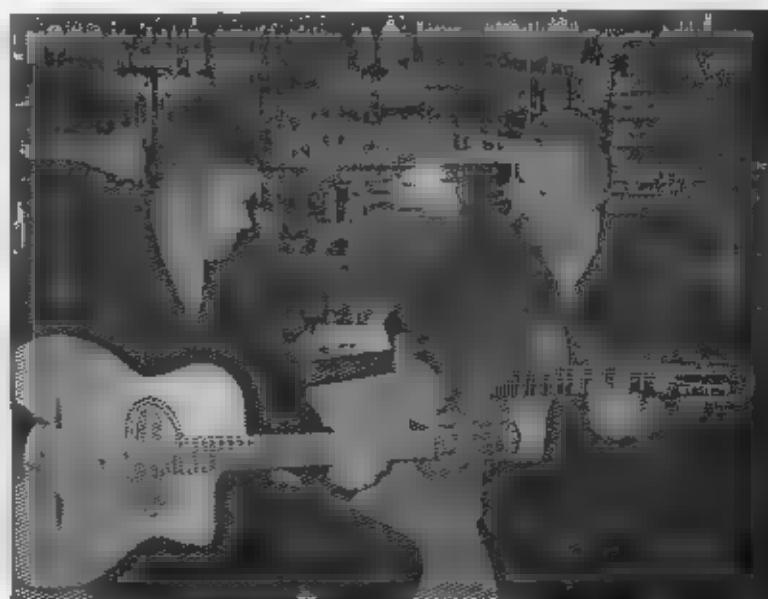
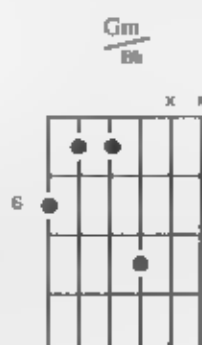
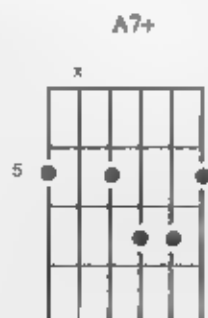
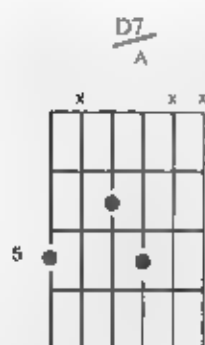


Photo by Victoria Cosimini © 2004 Paris.

A	² B \emptyset	%	⁴ C# $^{\circ}$	%	⁵ D7 A	%	⁶ Gm Bb	%
	³ C7	%	¹ F6/9	%	⁵ D $^{\circ}$	%	⁴ C# $^{\circ}$	%
A	² B \emptyset	%	⁴ C# $^{\circ}$	%	⁵ D7	³ C $^{\circ}$	³ Gm	⁶ Gm Bb
	⁴ C# $^{\circ}$	%	² B \emptyset	%	⁵ D $^{\circ}$	⁴ C# $^{\circ}$	² B \emptyset	%
B	⁵ D7 A	%	⁶ Gm Bb	%	⁷ E7	%	⁶ Bb6	⁴ C# $^{\circ}$
	² B \emptyset	%	⁴ C# $^{\circ}$	%	⁵ D7 A	%	⁶ Gm Bb	%
A	⁴ C# $^{\circ}$	%	⁷ E $^{\circ}$	² B \emptyset	² B $^{\circ}$	⁵ D $^{\circ}$	⁴ C# $^{\circ}$	² B \emptyset
								⁵ A7+



The A7+ chord can be used for the dramatic introduction to this powerful traditional composition

This amazing composition can be heard on Moreno's 'Yochka' CD

The rhythm section on this track is awesome and is indicative of the correct way Manouche rhythm should be played.

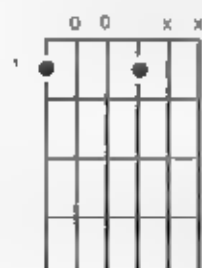
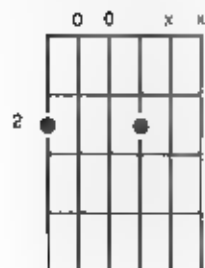
The ferocity and speed which the rhythm is played is an art form in itself

Moreno's rhythm accents over the top of the solid backing gives the final trademark on how gypsy accompaniment should be played

A	⁵ D6/9	⁴ Db6/9	⁵ D6/9	⁴ Db6/9	² D F#	¹ F-6	⁵ A7	⁵ %
	² F#7	⁵ %	² Bm	⁵ %	⁷ E7	⁷ E7 B	⁵ A7 ⁴ Ab7	⁵ A7
	⁵ D6/9	⁴ Db6/9	⁵ D6/9	⁵ D6/9 ³ C7	² B7	² B7 F#	⁰ Em	² F#°
	³ G6	⁴ Ab°	⁵ D6/9	⁷ B7	⁷ E7	⁵ A7	⁵ D6/9 ⁴ C#6/9 ⁵ D6/9	
B	⁷ E7 B	⁷ E7	⁵ A6	⁶ Bb°	⁷ E7 B	⁷ E7	⁵ A6	⁵ %
	² F#7	⁵ %	² Bm	⁵ %	⁴ Ab7	⁵ %	⁴ C#m	⁵ %
	⁷ E7 B	⁵ %	⁵ A6	⁶ Bb°	⁷ E7 B	⁷ E7	⁵ A6	⁵ %
	⁷ E7 B	⁵ %	⁵ A6	⁶ Bb°	⁷ E7 B	⁷ E7	⁵ A6	⁵ A7

D
F#

F-6

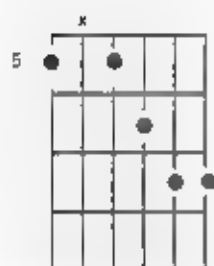


CHEZ JACQUET

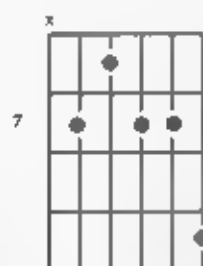
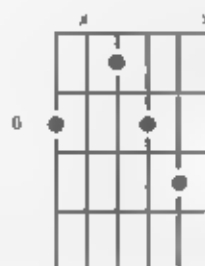
This wonderful waltz was written by Django. Although he never recorded it, this tune has passed through Gypsy tradition and great versions can be heard by Matelo Ferret, Angelo Debarre on his Gypsy Guitars CD, Raphael Fays and many others too.

A	⁵ DM9	%	⁴ C#7	%	³ CM9	%	² B7	%
B	⁷ E-7	⁵ A13	⁵ DΔ7	⁷ E13	⁷ E-9	⁶ A13 Bb	⁵ D6/9	⁶ A13 Bb
A	¹⁰ DΔ7	%	⁹ C#7	%	⁸ CΔ7	%	⁷ B7	%
C	⁷ E-7	⁵ A13	⁵ DΔ7	⁷ E13	⁷ E-9	⁶ A13 Bb	⁷ F#-7 F-7	⁶ E-7 A13 Bb

A13



E13

A13
Bb

CHEZ MOI

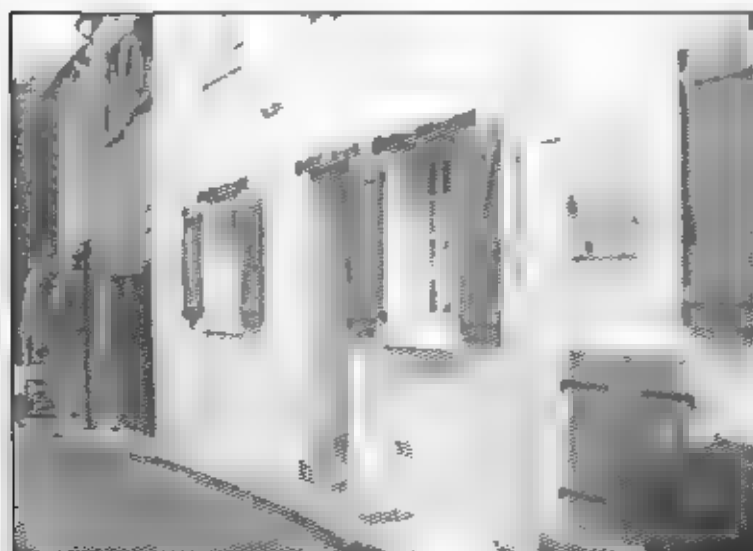
This tune was recorded by Django with a big band in the 1950's

You may recognise this tune if you have seen the film "Django's Legacy". The scene at the campsite in Holland has Stochelo Rosenberg playing this tune with Fapy Lafertin.

This beautiful melody works at most tempos.

I have varied the two 'A' sections by using a DM9 in the 5th position in the 1st 'A' section and changing the voicing to a DΔ7 in the 10th position in the 2nd 'A' section

It is always good practice to learn chord sequences in two different positions as it gives you a wider range for soloing.



Django's last home at Samois Sur Seine

A	¹ F6	³ %	³ C7	³ %	³ C7	¹ F6	³ C7
A	¹ F6	³ %	³ G7	³ %	³ C7	¹ F6 ² F#°	³ G-6 ³ C7
B	¹ F6	³ %	³ C7	⁵ %	⁵ A7	⁵ Dm	⁸ F7
C	¹ Bb	² B°	¹ F6	⁵ D7	³ G7	³ C7	¹ F6 %



Angelo Debarre and Mano Drey at Samois 2004.
Photo by Brett Lewis © 2004.

This popular tune of the time was only recorded once by The Quintette of the Hotclub of France in 1937.

A	³ G6	³ %	⁷ Em	⁷ %	⁵ Am	⁵ ³ D7	⁵ ³ G6/9 Eb9	⁴ Ab7 D7
A	³ G6	³ %	⁰ Em	⁰ %	⁵ Am	⁵ ³ D7	⁵ ³ G6/9 D7	³ G6
B	³ G7	⁴ ³ C#7#9	³ C6/9 B6/9	³ C6/9 Bb7 B7	⁵ A7	⁵ %	⁵ D7 C#7	⁵ D7 D7+
A	³ G6	³ %	⁷ Em	⁷ %	⁵ Am	⁵ ³ D7	⁵ ³ G6/9 Eb9	⁴ Ab7 D7

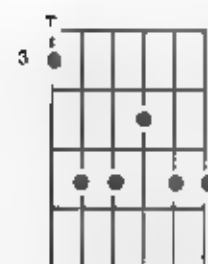
C7

C#7#9



C6/9

D7+



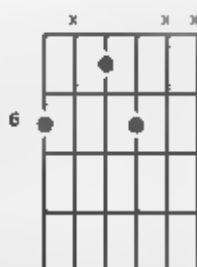
Tchavolo Schmitt

Photo kindly donated by Did & Co.

Django recorded this tune in 1940 and it is one of the few recordings that included a vocalist. Fapy Lafertin chose to record it in the same way. It has also been recorded as just an instrumental by Tchavolo Schmitt, Moreno and others too.

The split bar in the last bar of the 'A' sections shows an Ab7. This is a substitution for the D7 and this format of play is often employed in gypsy chord structures.

A	³ Gm	%	⁶ Gm/ Bb	³ Gm	³ C°	⁵ D7	⁵ G-6 Eb7 Bb	⁵ A-6 D7
A	³ Gm	%	⁶ Gm/ Bb	³ Gm	⁸ C°	⁹ F#°	¹⁰ G-9	⁸ F°
B	⁸ C-7	⁸ F9	⁶ Bb6/9	⁶ Eb6/9	⁵ A-11	⁴ Ab7b5	⁵ DØ	² B°
B	¹¹ Cm/ Eb	⁹ F#°	⁶ BbΔ	⁶ EbΔ9	⁵ A-11	⁵ D7	³ Gm	⁶ Eb°

Gm/
BbEb7/
Bb

The two chords shown above are the split chords for the 'A' Section.

DAVID

This is a traditional Jewish tune

The chord grids below are all the shapes for the 'B' Section used passing, harmony and substitution chords. Play 4 Beats to each chord.

Cm7

F9

Bb6/9

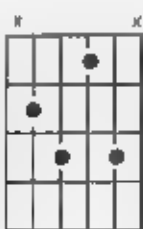
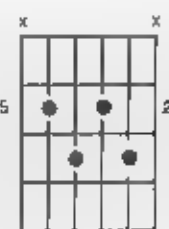
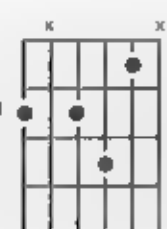
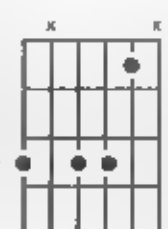
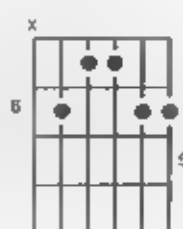
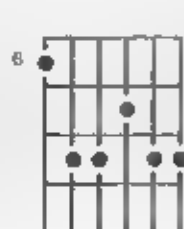
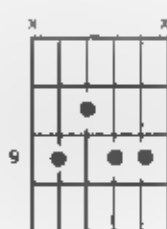
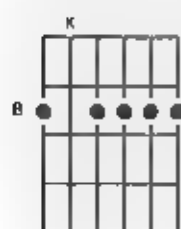
Eb6/9

A-11

Ab7b5

DØ

B°

Cm/
Eb

F#°

BbM7

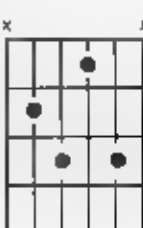
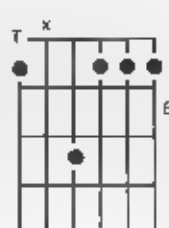
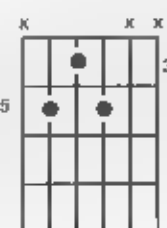
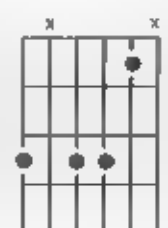
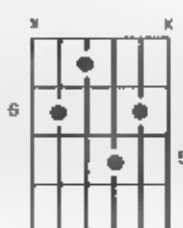
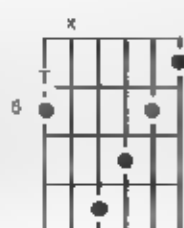
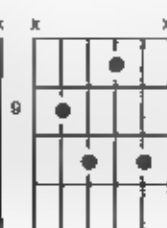
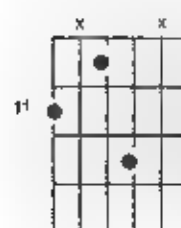
EbM9

A 11

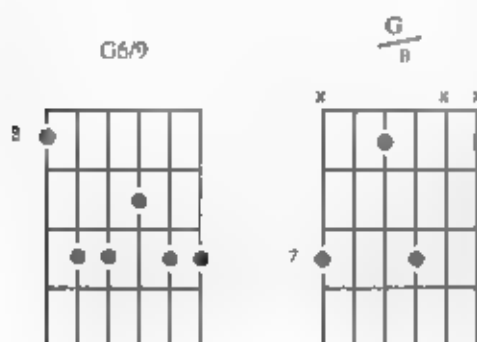
D7

Gm

Eb°



A	³ G6/9	³ G7	³ C6/9	⁸ C-6	⁷ $\frac{G}{B}$ E7	⁵ A-6 D7	³ G6/9 Bb°	⁵ A-6 D7
A	³ G6/9	³ G7	³ C6/9	⁸ C-6	⁷ $\frac{G}{B}$ Bb°	⁵ A-6 D7	⁵ G6/9	³ G6/9 C#9
B	³ C6/9	² %	² B7	⁶ Eb°	⁷ E7	⁷ %	⁵ A7	⁵ D7
A	¹⁰ G6/9	¹⁰ G7	⁸ C6/9	⁸ C-6	⁷ $\frac{G}{B}$ E7	⁵ A-6 D7	³ G6/9 Bb°	⁵ A-6 D7



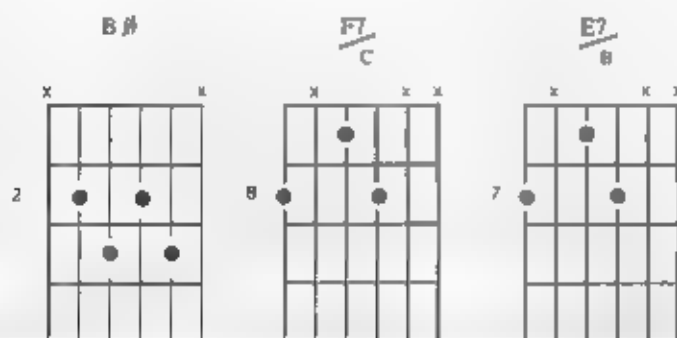
DEED I DO



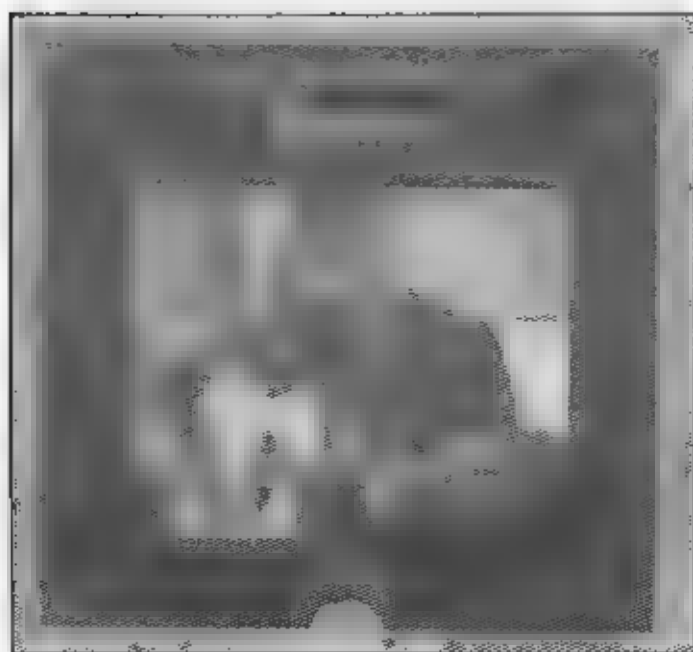
This is one of a few jazz standards that was never recorded by Django but has found its way into the gypsy repertoire.

Known recordings have been made by Patrick Saussors, and if you are lucky enough to own the rare film footage of Dorado Schmitt and his family, you will find him performing this tune with his sister Nouna Schmitt. She is singing this tune as an up-tempo swing tune but with a hint of bop as a joint vocal and solo guitar intro. Whilst this tune is not on the 'Gypsy Reunion' CD, it is well worth obtaining as it highlights Nouna's exceptional vocal talents. As well as being an outstanding guitarist, Dorado is one of my personal favourite violinists.

A	5	Am	%	2	B ø	%	3	G7	%	3	CΔ9	%
B	4	C#°	%	2	B ø	%	8	F7/C	7 5	Am	F7/C	E7/B
A	5	Am	%	2 2	B ø	B ø	3	G7	%	3	C6/9	CΔ9
B	3	F6/9	%	2	B ø	%	8	F7/C	7	5	Am	E7



The two split seventh chords opposite could also be named as a minor 6th or a diminished dependant on which context they are to be used

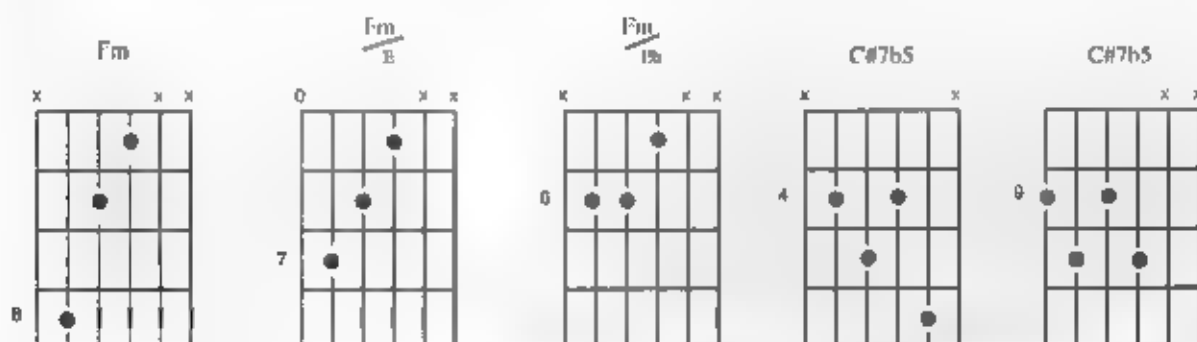


DIKENO SINTO

This composition was written by Moreno and can be heard on his CD 'Yochka' shown opposite.

This is one of those fiery gypsy tunes that sounds naturally familiar when heard for the first time

A	Ab6 ⁴	C#7b5 ⁴	Ab6 ⁴	E7/B ⁷	Bb-7 ⁶	Eb7b9 ⁶	Ab6 ⁴ / A° ⁵	Bb-7 ⁶ / Eb7b9 ⁶
A	Repeat 1st 6 Bars of 'A' Section						Ab6 ⁴ / C7 ³	
B	Fm ⁸	Fm/E ⁷	Fm/Eb ⁶	Bb7 ⁶	Fm ⁸	Bb7 ⁶	Bb-7 ⁶	Eb7b9 ⁶
A	AbΔ9 ¹¹	C#7b5 ⁹	Ab6 ⁴	E7/B ⁷	Bb-7 ⁶	Eb7b9 ⁶	Ab6 ⁴ / A° ⁵	Bb-7 ⁶ / Eb7b9 ⁶



DINETTE

This tune was recorded three times by Django and is very reminiscent of Dinah.

On the example above, I have chosen to use the C#7b5 on the 2nd Bar of the 'A' section, but you can also try a C#6/9 or C#9 all on the 4th fret. All these chords work well, it's just a choice of voicing



Nou'sche Rosenberg at the Gypsy camp, Samois 2003.
Photo by Brett Lewis © 2003.

A	⁵ A13	⁸ C°	⁷ G _B	⁶ Bb°	⁵ A-7	⁵ D7	³ ³ G6	G6 E7
A	Repeat		1st 6	Bars of 'A' Section			³ G6	%
B	⁴ Ab6 Eb7	⁴ ⁵ Ab6	⁴ ⁵ A6 E7	⁵ A6				
A	¹² A9	¹¹ Ab7#9	¹⁰ ¹⁰ G6/9 G° E°	¹² A-9	¹¹ ⁷ Ab7#9	⁷ G _B Bb°	⁵ A-7	A-7 D7



DJANGOLOGY

I have chosen to use the A13 as the first chord, but you can also use the A/C# which is shown below.



Francis Charle in his workshop in Paris.
Photo by Victoria Cosimini © 2003.

A	6 Ab6/9	8 F7	6 Bb7	%	6 Bb-7	6 Eb7 Eb7+	6 Ab6/9	6 Eb-7 Ab7
B	4 C#6/9	9 F#7	8 C-7	7 B-7	6 Bb7	%	6 Bb-7	6 Eb7
A	6 Ab6/9	8 F7	6 Bb7	%	10 G♭	8 C7	8 F-7	8 C7
C	8 F-7	8 C7	8 F-7	7 B°	8 C-7 F9	6 Bb-7 Eb9	6 Ab6/9	%

DONNA LEE



Boulou Ferré

This is a very sophisticated Be-Bop tune Boulou Ferré, pictured on the left, is completely at home playing this style of jazz.

Other Gypsy players who also lean towards this style are Kussi Weiss and Serge Krief, but it can also be heard amongst the mainstream Gypsy players.

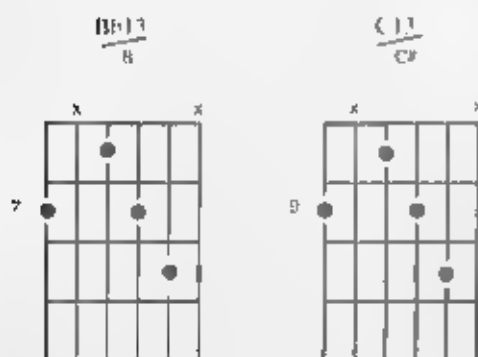
These Be-Bop tunes, though demanding, are great technique builders and offer a different dimension to solo playing.

A	⁶ EbΔ9	%	⁵ A-7	⁵ D9	⁶ EbΔ9	%	³ G-7	³ C9
B	⁸ F7	%	⁸ F-7	⁷ Bb13 B	¹⁰ G-7	⁹ F#7	⁸ F-7	⁷ Bb13 B
A	<div style="display: flex; align-items: center;"> <div style="width: 100%; border-top: 2px solid black; position: relative;"> </div> <div style="margin: 0 10px;">Repeat</div> <div style="margin: 0 10px;">1st</div> <div style="margin: 0 10px;">‘A’</div> <div style="margin: 0 10px;">Section</div> </div>							
C	⁸ F7	%	⁸ F-7	⁶ Bb7	⁸ F-7	⁷ Bb13 B	⁶ EbΔ9	⁷ Bb13 B

Chords shown below for intro

⁸ F7	⁷ Bb13 B Bb7	¹⁰ G-7	⁹ C13 C# C7	⁸ F7	⁷ Bb13 B	⁶ EbΔ9	%
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Also pick these eight bars at the end of the lead from Bar 28 extending the head to 36 bars



This Be-Bop tune was written by Dizzy Gillespie. Although Django never recorded it, it has been by some of the more modern Gypsy players such as Stochelo Rosenberg and Kusti Weiss. These Be-Bop tunes are often played at very fast pace with extremely demanding heads and takes a very skilled player to get round these at tempo. Although these tunes come from the modern side of jazz, they have become popular with the Gypsy players.



Gypsy Jazz/ Be- Bop player Wawau Adler

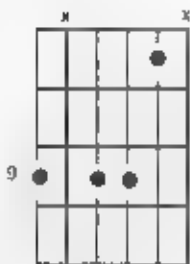
I'M CONFESSIN' (THAT I LOVE YOU)

Key of G 4/4

32 Bars AABA

A	$G\Delta$ 3 ⁹ C#-11 F#7 9	$G\Delta$ 3 ⁹ B-11 E7 7	A-7 5 ⁸ C-7 D7 5	$G\Delta$ 7 3 ⁵ A-7 5 ⁴ D7b9 5
A	Repeat 1st 6 Bars of 'A' Section			
B	D-7 10 G7 10 3	$G7$ 10 ⁸ C Δ 7 CM6 8	C Δ 7 B Δ 7 B7 7 4	A7 5 ⁵ % D7 5 E7 7 A-7 5 D7b9 5
A	$G6$ 3 F#7 2 $G6$ 3 ⁷	B-7 3 ⁷ E7 2	A-7 5 C6 8 F# ^o 9 D7 10	GM9 10 E ^o 7 Am 5 D7b9 5

C#-11



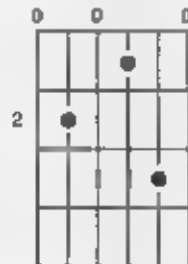
B-11



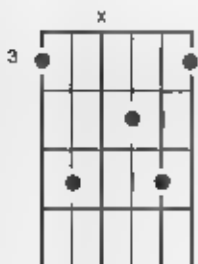
D7b9



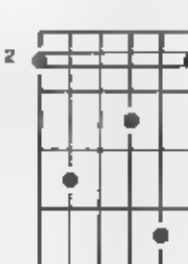
E7



G6



F#7



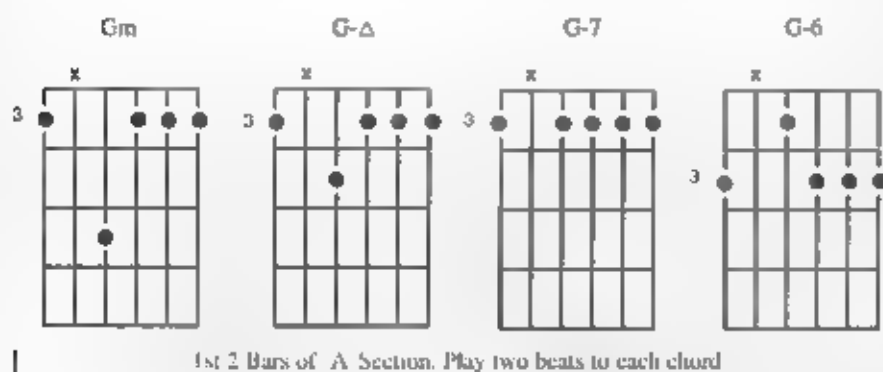
This is a more modern interpretation of a great jazz standard. The interesting voicings, like the ones I have offered above, can change the mood of a tune. You can hear similar changes like this on the record shown below by the great Gypsy guitarist Tchan Tchou.



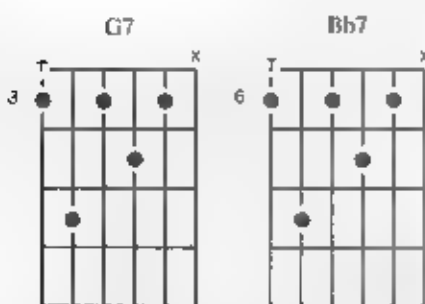
The availability of this record is unknown.

Try the G6 and F#7 shapes above for the first two bars of the last 'A' section as an alternative voicing.

A	$\begin{array}{c} 3 \\ \text{Gm} \\ \text{G-}\Delta \\ 3 \end{array}$	$\begin{array}{c} 3 \\ \text{G-7} \\ \text{G-6} \\ 3 \end{array}$	$\begin{array}{c} 6 \\ \text{Eb7} \\ \text{D7} \\ 5 \end{array}$	$\begin{array}{c} 3 \\ \text{G7} \\ \text{C}\#9 \\ 4 \end{array}$	$\begin{array}{c} 3 \\ \text{C7} \end{array}$	$\begin{array}{c} 8 \\ \text{F7} \end{array}$	$\begin{array}{c} 8 \\ \text{Bb6/9} \\ \text{Bb6} \\ 6 \end{array}$	$\begin{array}{c} 6 \\ \text{Eb7} \\ \text{D7} \\ 5 \end{array}$
A	Repeat 1st 6 Bars of 'A' Section						$\begin{array}{c} 8 \\ \text{Bb6/9} \\ \text{F7} \\ 8 \end{array}$	$\begin{array}{c} 8 \\ \text{Bb6/9} \end{array}$
B	$\begin{array}{c} 6 \\ \text{Bb7} \end{array}$	$\begin{array}{c} 7 \\ \text{E7}\#9 \end{array}$	$\begin{array}{c} 6 \\ \text{Eb6/9} \end{array}$	$\begin{array}{c} \% \end{array}$	$\begin{array}{c} 3 \\ \text{C7} \end{array}$	$\begin{array}{c} \% \end{array}$	$\begin{array}{c} 8 \\ \text{F7} \\ \text{Eb7} \\ 6 \end{array}$	$\begin{array}{c} 5 \\ \text{D7} \end{array}$
A	Repeat 1st 'A' Section							



This descending chord sequence shown opposite is often incorporated into tunes where two bars or more of the same minor chord is used, providing the melody hints at that direction of play. It is easier to hold the bass root note down with the thumb for the Gm and G-Δ

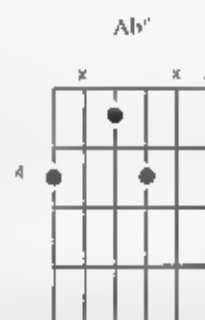
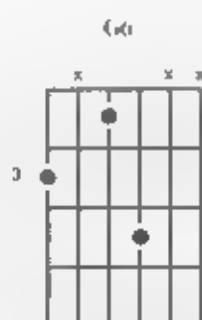
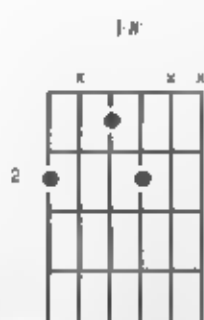
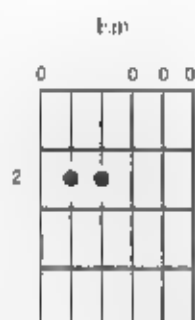


Try substituting the G7 and Bb7 standard chord shape for ones shown above as they offer a very strong voicing and authoritative sound



Photo by Victoria Cosimuni © 2004.

A	³ G6	³ %	⁷ E7	⁷ %	⁵ A7 ₇ B°	⁵ A7 ₇ B°	⁵ A7	⁵ %
B	⁵ A-7	³ C° ₂ B7	⁸ Em ₂ F#°	³ G6 ₄ Ab°	⁵ A7	⁵ %	⁵ D7	¹⁰ D7+
A	¹⁰ GΔ9	¹⁰ %	⁸ F°	⁷ E7	⁵ A7 ₇ B°	⁵ A7 ₇ B°	⁵ A7	⁵ %
C	⁸ C6	⁸ C-6	⁷ G _B	⁷ E7b9	⁵ D7 ₆ Eb°	⁵ A-7 ₅ D7	⁸ G6 ₅ D7	³ G6



Play the above chord shapes for Bars 3 & 4 of the 'B' section, play two beats on each.

The passing chords and substitutions shown above are optional.

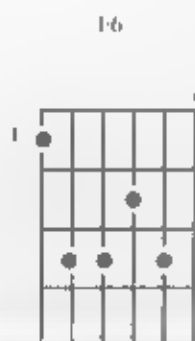
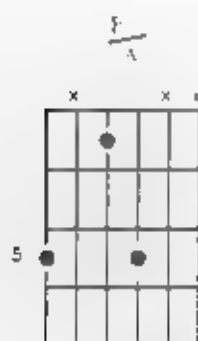
Django used these types of passing chords and substitutions extensively when accompanying.

Gypsy player Yorgui Loeffler, opposite, has a wealth of chord knowledge and uses them to their full extent, creating great excitement when he is backing another player.



Photo by Victoria Cosimini © 2003

³ F6	%	⁵ D7	%	³ G7	³ C7	¹ F6	³ C7
⁷ F6	%	⁵ A6	%	⁷ B-7	⁷ E7	⁵ A6/9 D7	³ G6/9 C7
⁸ F7	%	⁶ Bb6	%	⁶ Bb-6	%	⁵ F/A Ab°	³ G-6 C7
¹ F6	%	⁵ D°	%	⁵ F/A Ab°	³ G-6 C7	¹ F6	%



JAPANESE SANDMAN

Django recorded this tune three times
There's a great version by Angelo Debarre on his
'Gypsy Guitars' CD.

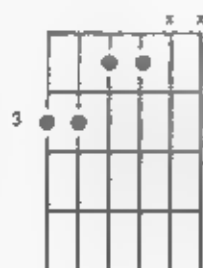


My good friend Shingo Hirata (left) & Kazuma Yamashita

³ C6	%	² B7	%	³ C6	³ C6 E7b9 C6 2	⁵ A7	%
² B\flat	³ G7	³ C6/9	%	⁷ B7	⁹ F#$^{\circ}$	¹⁰ E-7 Eb-7 D-7 G7	%
⁸ C6/9	%	⁷ B7	⁶ Eb$^{\circ}$	³ C6/9	%	⁷ E7b9 B	⁵ A7
¹ F6/9	¹ Fm	³ C6/9	⁵ A7	² B \flat D-9	⁴ C#7 G7	³ C6/9 C# $^{\circ}$	⁵ D-7 C#7

F7b9
B

C6



(JE SUIS) SEUL CE SOIR

Bars 19 and 20 would normally be occupied by a straight B7. I have added a substitution of Eb $^{\circ}$ in Bar 20 but you could also try an F# $^{\circ}$ on the 9th fret.

You can find recordings of this tune outside of Django's rendition by Moreno, Fapy Lafertin and Bireli Lagrene as well as others.

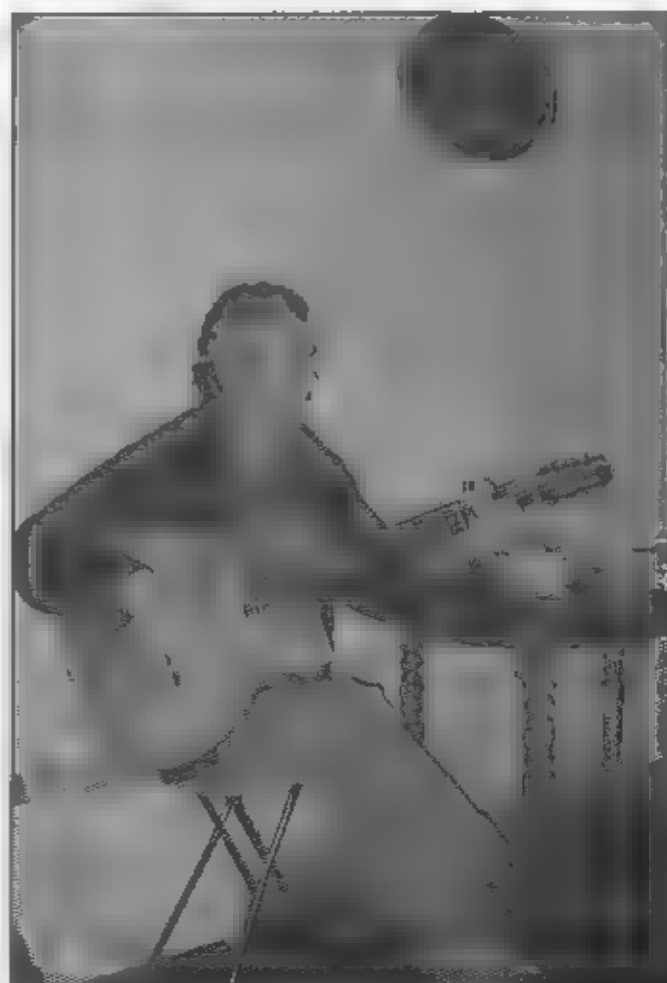
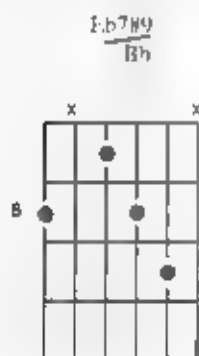
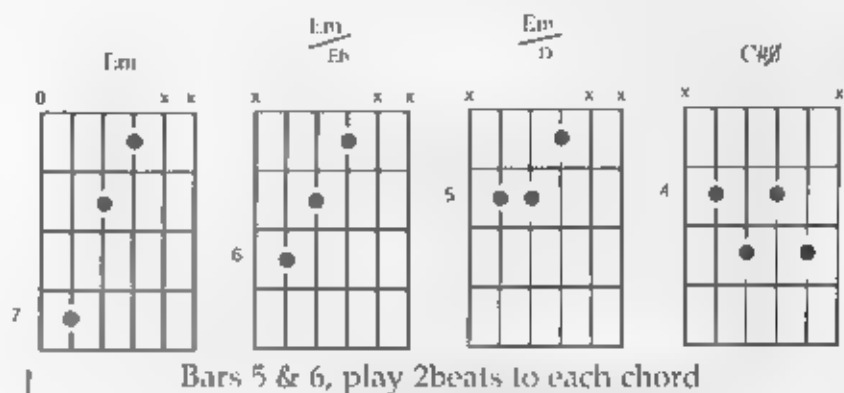
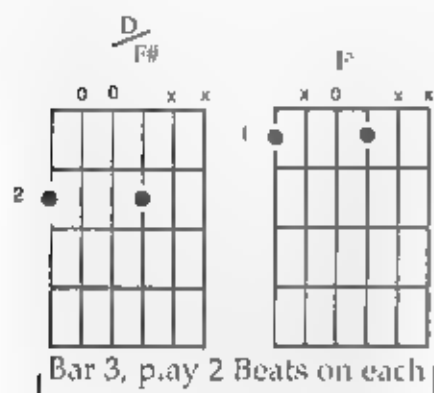


Photo by Victoria Cosimini © 2003

5 D6/9	4 2 C#7	0 D F# F°	1 Em A7	7 Em	5 Em Eb D	5 A7	5 D6/9 C#° A7+
5 D7	3 2 C7	1 B7 C°	4 3 C#°	4 3 G6	6 D6/9 C#° Eb°	7 E-9 Eb7#9 Bb	5 D6/9 Eb7#9 Bb



JUST A GIGOLO

Pictured left is the great Manouche guitarist, Matcho Winterstein.

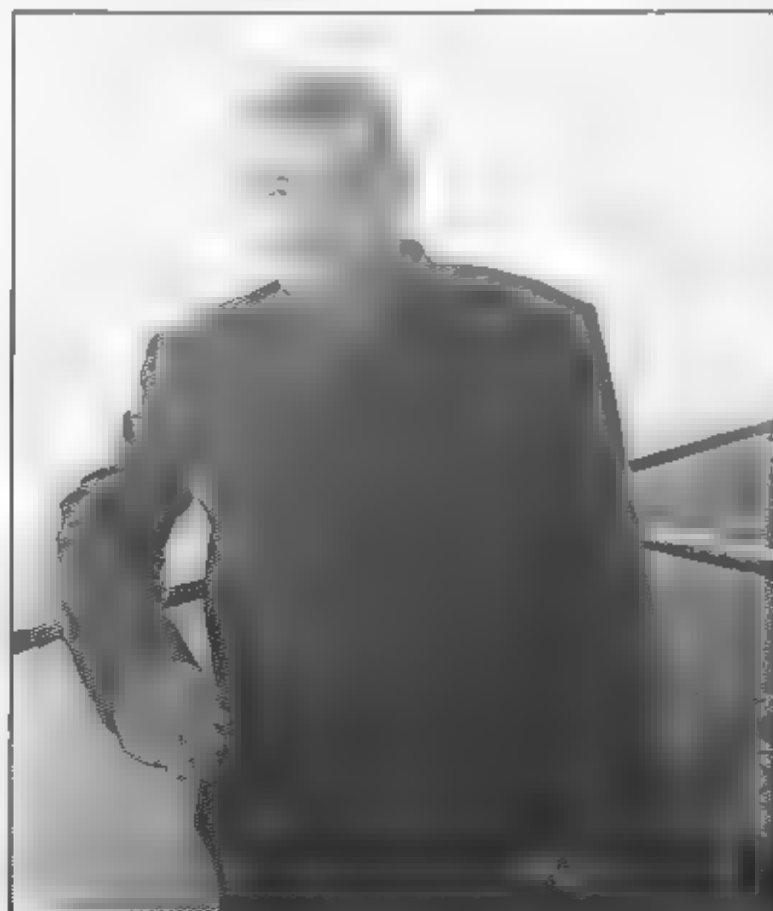
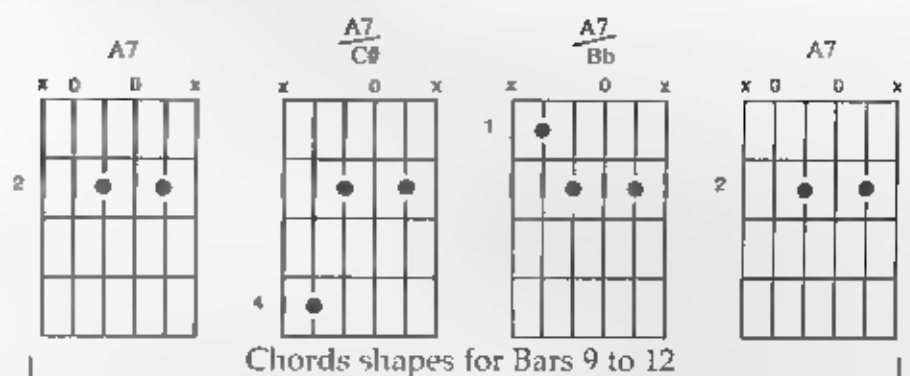
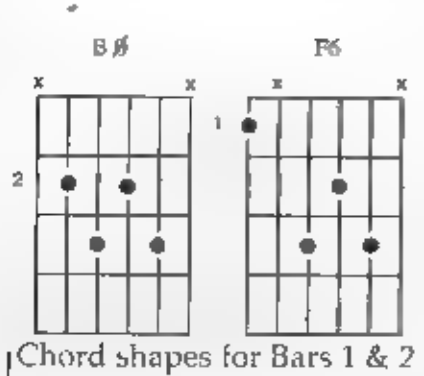


Photo by Victoria Cosuruni © 2004.

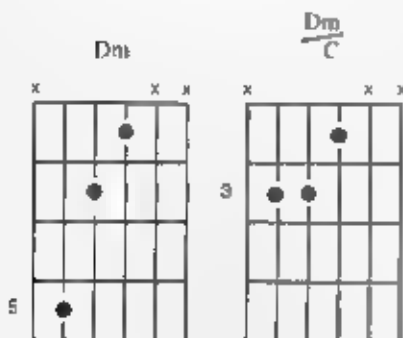
A	² B \emptyset	¹ F6	² B \emptyset	¹ F6	² B \emptyset	¹ F6	³ G-6	%
	¹¹ A7	⁴ A7/ C#	¹ A7/ Bb	⁰ A7	%	⁴ C#°	² B \emptyset	¹ Bb°
	⁵ Dm	³ Dm/ C	² B \emptyset	%	³ C°	⁶ Eb°	⁶ BbM6	%
	⁶ Eb	%	² B \emptyset	%	⁵ D°	⁴ C#°	² B \emptyset ¹ Bb° ² B \emptyset	
B	⁴ C#°	%	² B \emptyset	%	⁴ C#°	%	² B \emptyset	%
	⁶ Eb	%	² B \emptyset	%	⁵ D°	%	⁴ C#° ³ C° ⁴ C#°	
	⁴ C#°	%	² B \emptyset	%	⁴ C#°	%	² B \emptyset	%
	⁶ Eb	%	² B \emptyset	%	⁵ D°	⁴ C#°	² B \emptyset ¹ Bb° ² B \emptyset	
C	⁵ D6/9	%	%	%	⁹ F#-7	⁸ F-7	⁷ E-7	%
	⁷ E-7	⁵ A7	⁷ E-7	⁵ A7	⁷ E-7	¹ F°	² D/ F#	%
	⁵ D6/9	%	%	⁵ D6/9 ³ C7	² B7	² F#°	⁰ Em	² F#°
	³ G6	⁴ Ab°	⁵ D6/9	⁷ B7	⁷ E7	⁵ A7	⁵ D6/9	%

See page opposite for split chords.

LA GITANE (Cont)



The above chords are a variation on the A7 but incorporating a descending bassline.



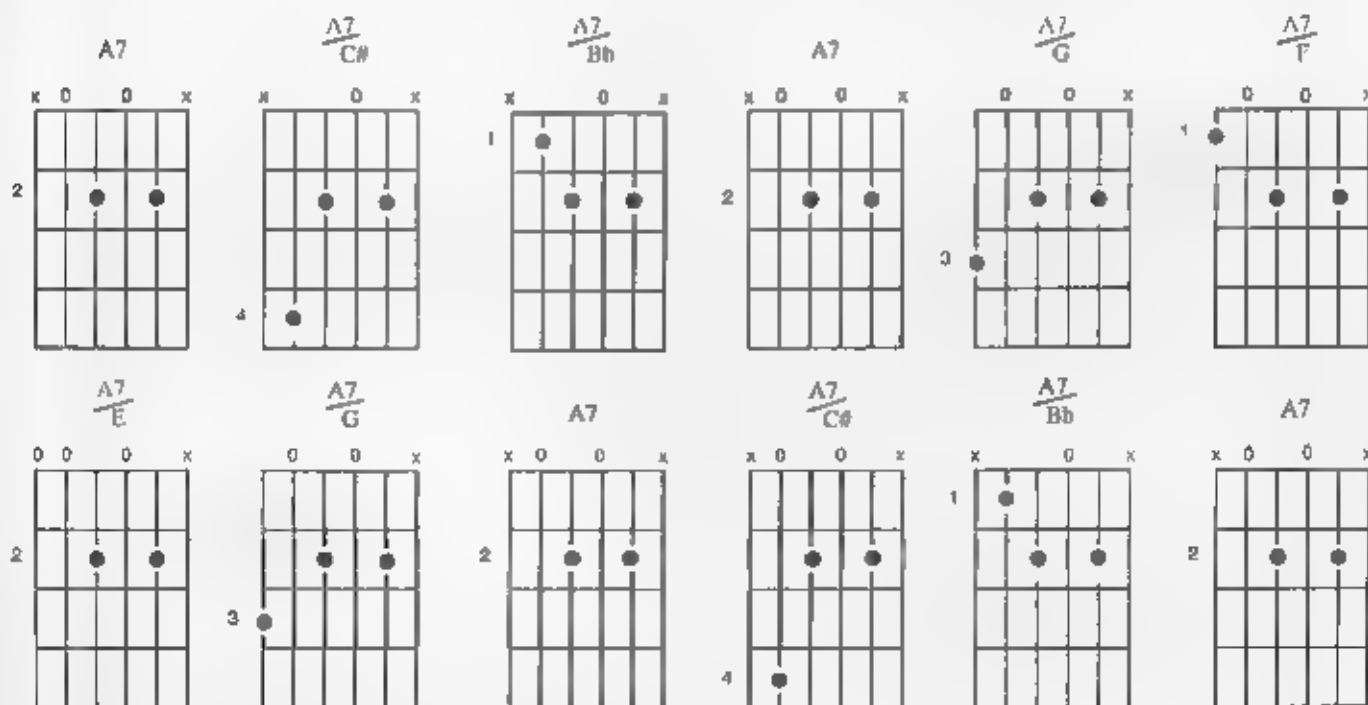
You can see on the main page opposite just how many different variations and chord substitutions can be worked into a basic chord chart such as shown below.

LA GITANE

Below is a basic chord chart for the 'A' Section only.

⁵ Dm	%	%	%	%	%	³ G-6	%
⁵ A7	%	%	%	%	%	⁵ Dm	⁵ A7
⁵ Dm	%	%	%	⁵ D7	%	³ Gm	%
⁶ Eb7	%	⁵ Dm	%	⁶ Bb7	⁵ A7	⁵ Dm	%

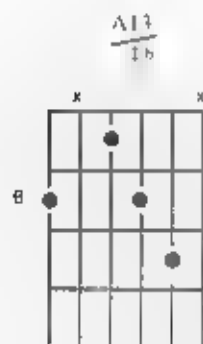
A	² B\emptyset	%	%	%	%	%	⁴ C#$^{\circ}$	%
	⁰ A7 ₄ A7/C#	¹ A7/Bb ₄ A7	³ A7/G ₁ A7/F	⁰ A7 ₃ A7/G	⁰ A7 ₄ A7/C#	¹ A7/Bb ₀ A7	² B\emptyset	⁵ A7+
	² B\emptyset	%	%	%	C$^{\circ}$	%	³ G-13	%
	⁶ Eb6/9	%	² B\emptyset	%	⁵ D$^{\circ}$	⁴ C#$^{\circ}$	² B\emptyset	%
B	³ C7	%	³ F6/9	%	⁰ A7	⁴ C#$^{\circ}$	² B\emptyset	%
	³ C7	%	³ F6/9	%	⁵ D$^{\circ}$	%	⁴ C#$^{\circ}$	%



The chord shapes above are for Bars 9 to 16 of the 'A' Section.

The whole chord sequence can be played by just using an A7, but the shapes above offer A7 with a moving bassline adding a Gypsy touch.

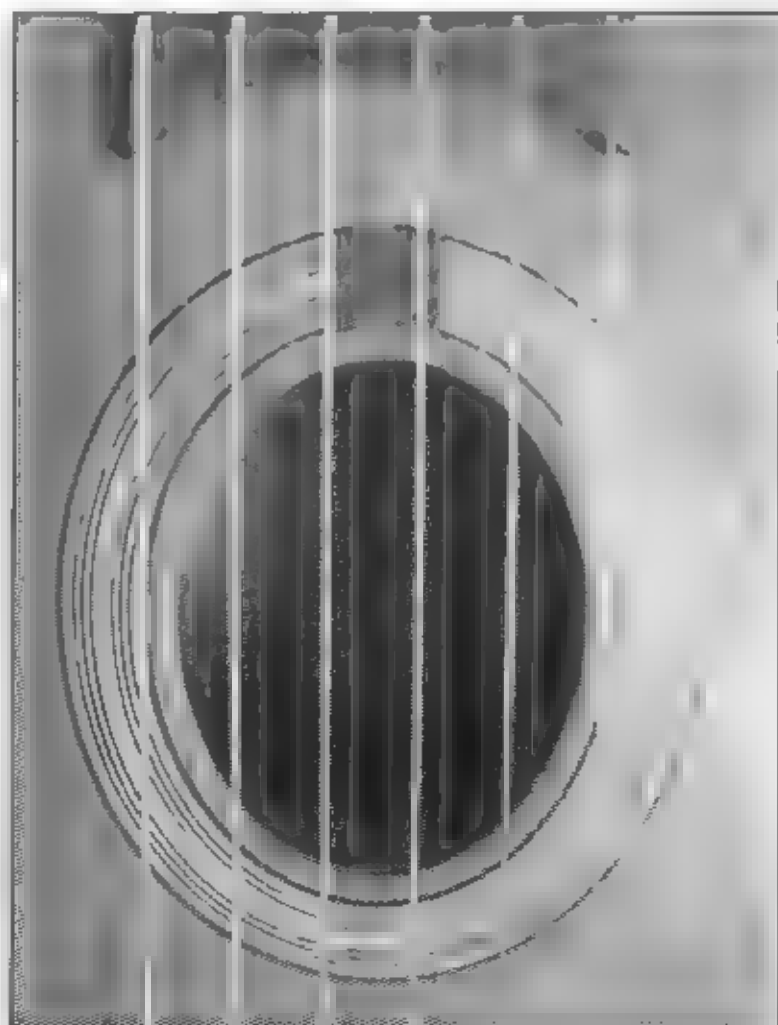
A	⁵ D6/9	%	⁷ E7	%	⁷ E-9	⁶ A13 Bb	⁵ D6/9	⁶ A13 Bb
A	⁵ D6/9	%	⁵ D°	⁸ F°	⁷ E-9	⁶ A13 Bb	⁵ D6/9	⁵ D7
B	³ G6	³ Gm	⁵ D6	%	⁷ E7	%	⁶ Eb7	⁵ A7
A	⁵ D6/9	%	⁷ E7	%	⁷ E-9	⁶ A13 Bb	⁵ D6/9	%



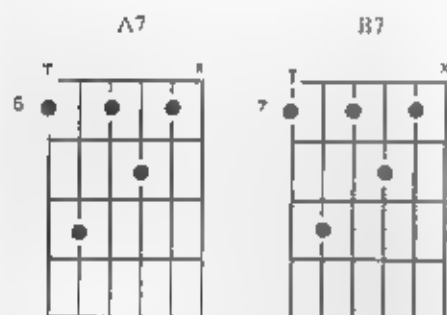
LULU SWING

This tune was written by Lulu Reinhardt and has become a very popular tune among young Gypsy players.

The sp.it chord shown above is a substitution for an A7. You could also try an Eb7 on the 6th fret.



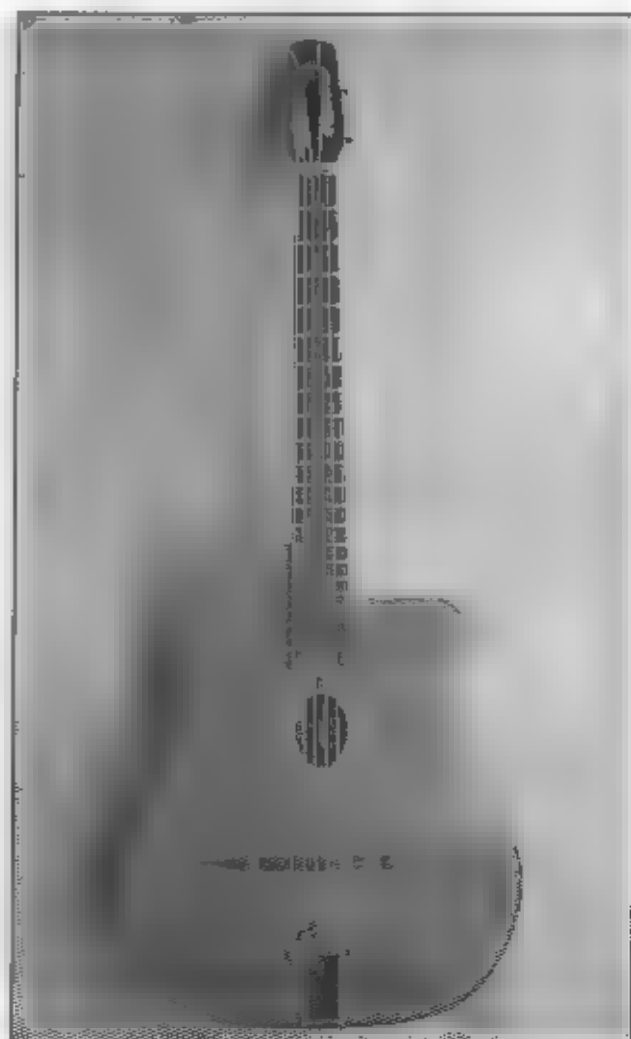
A	Am ⁵	%	%	B ² Ø	E7 ⁷	%	F ⁸ ° / E7 ⁷ / Am ⁵ / F ⁸ ° / D ⁵ °
A	Repeat	1st 6	Bars of	'A' Section		E7 ⁷ / F ⁸ °	Am ⁵
B	A7 ⁵	%	%	B ² Ø	B7 ⁷	%	E7 ⁷ / %
A	Repeat	1st 6	Bars of	'A' Section		D ⁵ ° / F ⁸ °	Am ⁵ / E7 ⁷



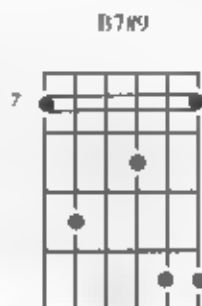
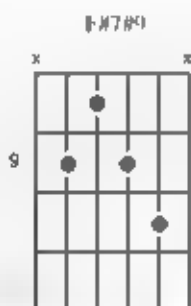
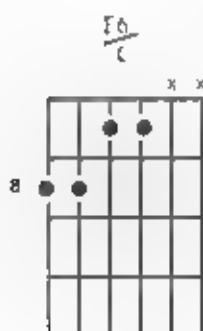
Try using the inversions shown above for the 7th shape as they give a much stronger sound than a standard Barre chord

Ma Première Guitare

The format of this tune may vary, including an extended interlude after the 'B' Section. This can be heard on Moreno's CD with Angelo Debarre
This composition was co-written by Sacha Distel



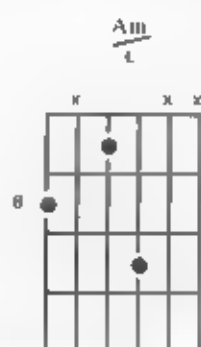
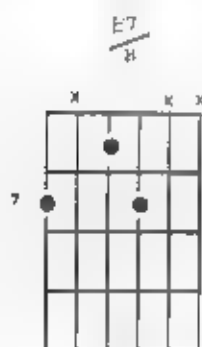
A	⁶ Bb6	%	%	%	⁸ F6 C	%	%	<div><div>⁸ F6 C</div><div>⁴ Ab°</div></div>
B	³ G-7	%	³ C7	⁹ F#7#9	⁸ F6/9	%	⁸ C-7	⁷ B7#9
A	<div><div></div><div>Repeat</div><div>1st</div><div>'A'</div><div>Section</div></div>							
B	³ G-7	%	³ C7	⁹ F#7#9	⁸ F6/9	%	⁸ C-7	<div><div>⁸ F#7#9</div><div>⁸ F7</div></div>



Django recorded this tune in 1949
You can find a great version of this on the
Intégrale Django Reinhardt series Vol 17
shown below.



A	5 Am	%	6 Bb6	%	7 E7 B	7 E7	7 5 Am	7 E7 B
A	Repeat 1st 6 Bars of 'A' Section						5 Am	%
B	10 G7	%	8 C6	%	8 F7	%	7 E7	%
A	Repeat 1st 'A' Section							



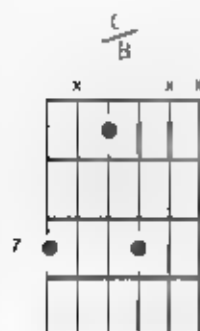
NOTO SWING

This is a modern Gypsy composition written by Lulu Reinhardt which has firmly become an established tune in the Gypsy repertoire.



Two young Gypsy guitarists on the Iles De Berceau, Samois 2004.

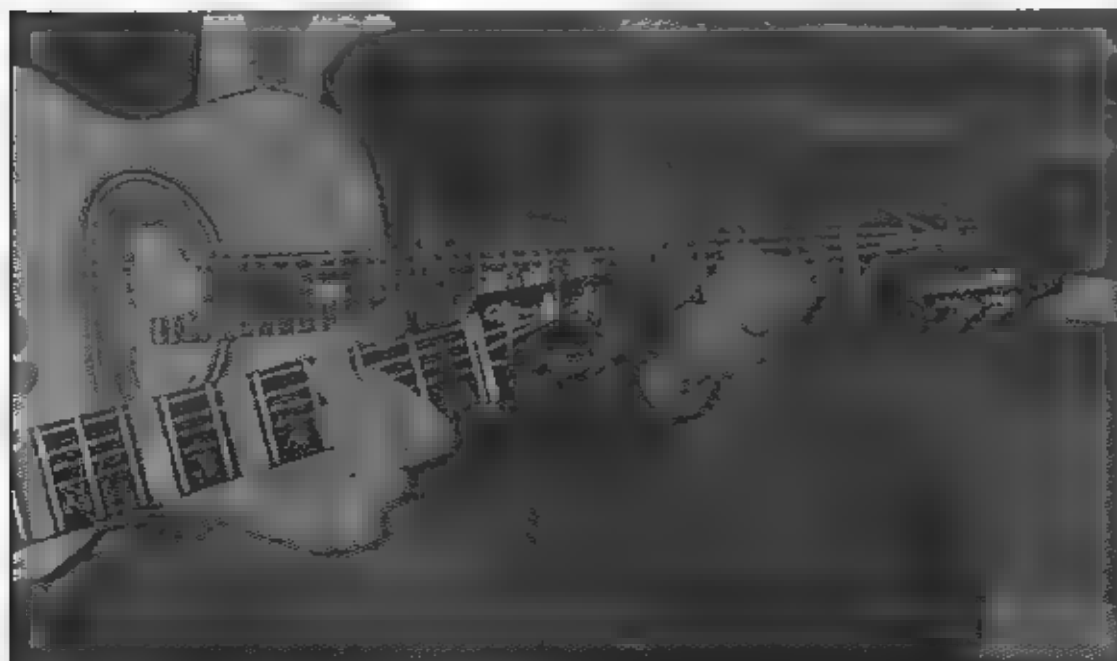
³ G6	⁶ %	³ Eb7	⁶ %	³ G6	⁶ %	⁷ E7 B	⁷ E7
⁵ Am	⁷ E7 B	⁵ Am	⁶ %	⁶ Eb7	⁶ %	¹⁰ D7 C°	⁶ Bb6 D7 A
³ G6 C° A° 5	⁷ G B	⁶ Eb7	⁶ %	³ G6 C° A° 5	⁷ G B	⁷ E7	⁷ %
⁵ A-6	⁷ E7	⁵ Am	⁸ C-6	⁸ G/B Bb°	⁵ A-7 D7	³ G6 G/B	⁵ A-7 D7b9



OUT OF NOWHERE

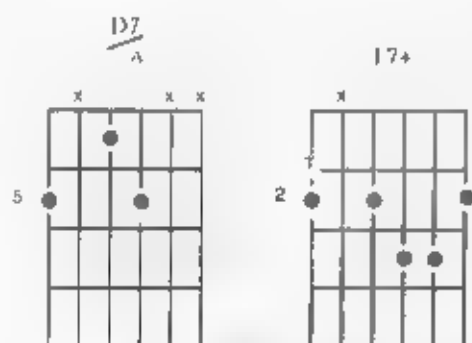
The tune was recorded twice by Django.

It often gets played with a more modern jazz feel but I have chosen to show a more traditional version.



A	³ Gm	%	³ Cm	%	⁵ D7 A	⁵ D7	³ Gm	Head Only STOP ⁵ D7
A	³ Gm	%	³ Cm	%	⁵ D7 A	⁵ D7	³ Gm D7	³ Gm
B	⁸ F7	⁶ Bb6/9	⁶ Eb7	⁴ Ab6/9	⁴ C#7	² F#6/9	⁶ Bb°	⁵ D7
A	³ Gm	%	³ Cm	%	⁵ D7 A	⁵ D7	³ Gm Bb°	⁵ D7 A

PLACE PARODI



This composition was written by Moreno and can be heard on his CD 'Yochka'.
The 17+ chord shown opposite can be used for an Intro ascending in tones


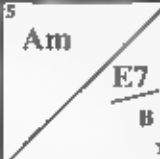
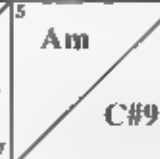


Moreno with Matcho Winterstein and George Trebar.

(Gypsy Waltz)

A	5	5	4		5	8	7	
	Am	A-7	Ab7+	%	Am	$\frac{Am}{C}$	E7	%
	7	8	7		5	8	5	7
	E7	F°	E7	%	D°	F°	Am	E7
	5	5	4		4	7	3	
	Am	A-7	Ab7+	%	C#°	E°	B♭	%
	3		5	8	8	7	5	
	F6	%	Am	$\frac{Am}{C}$	F7	E7	Am	%
B	10	10	8	8	5	3	3	4
	D-6	G7	C6	C°	D-9	G7	CΔ9	C#°
	3		5		3		7	
	F6/9	%	Am	%	C°	%	E7	%
Repeat 1st 12 Bars of 'B' Section For 2nd 'B' Section					8	7	5	
C	5				9	8	7	
	D6/9	%	%	%	F#-7	F°	E-7	%
	2	4	2	7	5		4	
	F#7	C#°	Bm	B-6	D°	%	C#°	%
	5				2	3 4		
	D6/9	%	%	%	B7	C°	C#♭	%
	3	4	5	7	7	5	5	
	G6	Ab°	D6	B7	E7	A7	D6	%

This Waltz was recorded by Rafael Fays and also can be heard on my own CD, Janine

A	⁸ F6	⁷ E7	⁶ Eb7	⁵ D7	³ G7	³ C7	¹ F6	³ C7
A							¹ F6	⁷ E7
B	⁵ Am	⁷ E7	⁵ Am 	⁵ Am 	³ C6/9	³ G7	³ C6/9	³ C7
A	⁸ F6	⁷ E7	⁶ Eb7	⁵ D7	³ G7	³ C7	¹ F6	³ %




ROSETTA

This tune was recorded three times by Django in 1935, 1940 and 1949

In descending chord sequences, it is important to keep the bass notes of the chords strong to emphasise the direction of play.

The photo opposite is Gypsy violinist, Monique.

A	⁵ A-7	⁷ B7	⁷ E-7	⁷ %	⁷ E7	⁷ %	⁵ Am	⁵ %
B	⁵ A-7	⁵ D7	³ GΔ7	³ CΔ7	² F#7	² %	² B7	² %
A								
B	⁵ A-7	⁵ D7	³ GΔ7	³ CΔ7	³ C7	² B7	⁰ Em	⁰ %

The grid below shows another example of chord voicings using substitutions

A	⁵ A-7	⁶ Eb°	⁷ E-9	⁴ C#ø	⁵ D°	⁷ E7	⁸ C6	⁵ Am
B	⁸ C6	⁹ F#°	¹⁰ GM9	⁸ CΔ7	⁹ F#7	⁷ E°	⁷ B7	⁷ %
A	⁸ C6	⁹ F#°	⁷ E-9	⁴ C#ø	⁵ D°	⁷ E7	⁸ C6	⁸ %
B	⁵ A-7	⁶ Eb°	³ GΔ	³ CΔ7	³ C7	² B7	⁰ Em	⁰ %

SERESTA

This beautiful waltz has been recorded by The Rosenberg Trio on their CD 'Seresta' (HCR). The melody to this tune is well spaced and the chord progression in the 'B' section hints towards 'Autumn Leaves'.

⁸ C6	%	¹⁰ G7	%	⁸ C6	%	¹⁰ G7	%
⁷ E7	%	⁵ Am	%	⁵ D7	%	³ G7	¹⁰ G7+
⁸ C6	%	¹⁰ G7	%	⁷ E7	%	⁵ Am	³ C7
¹ F6	² F#°	³ C6	⁵ A7	⁵ D7	¹⁰ G7	⁸ C6	%



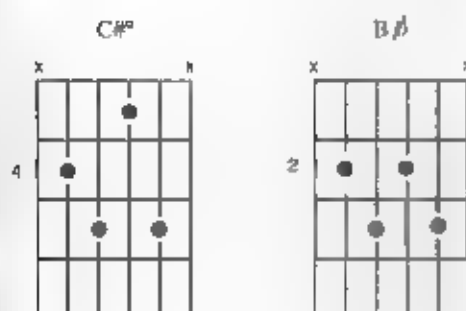
This tune was only recorded once by Django with vocalist Freddie Taylor

The picture above is a scene from La Chope De Puces bar in Paris.

⁴ C#°	%	² B♭	%	⁴ C#°	%	² B♭	%
⁵ D7	%	³ G7	%	%	² B°	³ C7	%
⁸ F7	%	⁶ Bb6	%	⁵ D7	%	³ Gm	%
¹ B6	² B°	¹ F6	⁵ D7	³ G7	³ C7	¹ F6	%

This wonderful tune was only recorded once by Django. A great version has also been recorded by Raphael Fays.

On the 1st eight Bars, the C#° is a substitution for an A7 and the B♭ is a substitution for a Dm

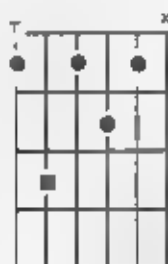


Mito Loeffler jamming at Samois.

A	³ G6	³ %	⁶ Eb7	⁶ %	³ ⁵ G6	³ ⁵ A-7 D7	³ ⁵ G6	³ ⁵ A-7 Bb° D9
A	³ G6	³ %	⁶ Eb7	⁶ %	³ ⁵ G6	³ ⁵ A-7 D7b9	³ ⁵ G6	³ ⁵ %
B	⁷ B7	⁷ %	⁷ E7	⁷ %	⁵ A7	⁵ %	⁵ A-6 Ab°	⁵ A-6 D7
A			Repeat	1st	'A'	Section		

STOMPIN' AT DECCA

7th



Use the inversion opposite for the B7 and the A7

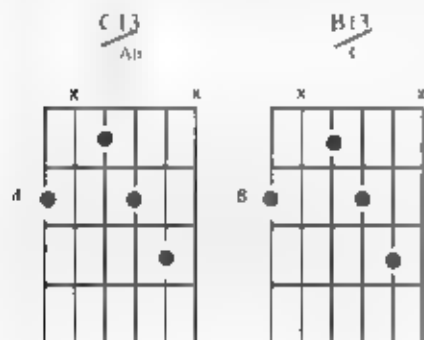
This is often an inversion chosen by Gypsy guitarists for a 7th because of its authoritative sound

Django recorded this tune once in 1938 with The Hotclub of France.



Angelo & Doudou stompin' away at Samois.

A	3 C6/9 Eb9 6	5 D-9 G13 Ab 4	3 C6/9 Eb9 6	5 D-9 G13 3	6 Bb7 A7 5	5 D-9 G13 Ab 4	3 C6/9 Eb9 6	5 D-9 G13 Ab 4
A	Repeat 1st 6 Bars of 'A' Section						C6/9	B13 B13 C 8
B	7 E6/9 C#-7 v	9 F#-9 B13 C ii	7 E6/9 C#-7 v	9 F#-9 B13 C ii	7 E6/9 C#-7 v	9 F#-9 B13 C ii	7 E6/9 G13 Ab 4	3 G13 Ab 4
A	Repeat 1st 'A' Section							



This bouncy composition by Django Reinhardt is played around the 'rhythm changes'. The format of these changes can vary quite widely.

Therefore the choice of substitutions are that great that they can be arranged to fit the melodies quite easily.

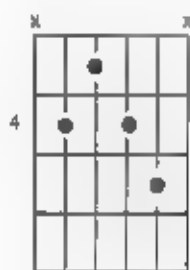
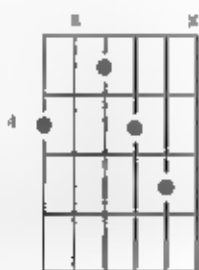
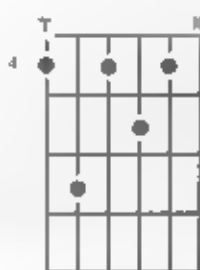
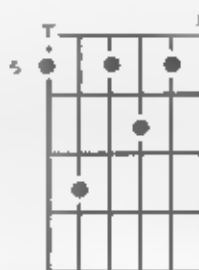
In the fifth bar of the 'A' section, the Bb7 can be substituted for a G-6 on the third fret. Try this on the second time round to mix up the voicings.

SWING 42



Photo taken outside Chez Fernand Samois 2003.

A	³ C	⁴ %	⁴ Ab7	³ %	⁵ C	⁵ %	⁴ A7	³ %
B	⁵ A°	⁴ C#7#9	⁵ D-9	⁴ G13 Ab	³ C6/9	⁶ Eb°	⁵ D-9	⁴ C#7#9
A	³ C6/9	⁴ %	⁴ Ab7	³ %	⁵ C6/9	⁵ %	⁴ A7	³ %
B	⁵ A°	⁴ C#7#9	⁵ D-9	⁴ G13 Ab	³ C6/9	³ G7	³ C6/9	³ G7+

C#7#9**G13**
Ab**Ab7****A7**

This is a Moreno composition and can be found on his 'Yochka' CD. The chord sequence is reminiscent of Bye Bye Blues.

Try These Inversions

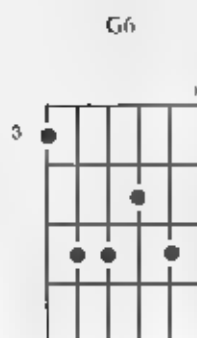


Photo by Victoria Cosimuni © 2003.

A	³ G6	%	%	%	⁷ G / B	⁶ Bb°	⁵ A-6	⁵ D7
B	² B7	%	⁴ C#°	%	⁵ A7	%	⁶ Eb°	⁵ D7
C	³ G6	%	¹⁰ G6/9	%	⁸ F°	⁵ D°	³ C6/9	%
D	⁸ C6	⁸ C-6	⁷ G / B	⁷ E7	⁵ A7	⁵ D7	³ G6	⁵ D7

Alternative 'B' section

² B7	³ C°	⁴ C#°	⁷ E-9	⁷ E°	⁴ C#°	⁶ Eb°	⁵ D7
---------------------------	---------------------------	----------------------------	----------------------------	---------------------------	----------------------------	----------------------------	---------------------------



This is a traditional tune. The inspiration for the tune title no doubt came from La Chope Des Pucres Restaurant at the fleamarket in Paris, pictured above, where many gypsy players can be found playing at the weekends.

A	Ab6 Eb°	Bb-7 Eb7b9	Ab6 B°	Bb-7 Eb7 Bb	Ab6 Eb°	Bb-7 Eb7b9	Ab6 B°	Bb-7 Eb7b9
A	AbΔ Eb°	Bb-7 Eb9	AbΔ B°	Bb-7 Eb7 Bb	AbΔ Eb°	Bb-7 Eb7	AbΔ	Bb-7 A°
A	Bb-7 Eb9	AbΔ D7						
B	C# Ab D°	Ab6/9 Ab7	C# Ab D°	Ab6/9	C# Ab D°	C-6 F7	Ab6 A°	Bb-7 Eb7b9
A	Repeat		1st	'A'	Section			

AbΔ	Ab C	Eb7 Bb	Eb7b9 Bb	C# Ab

STORMY WEATHER

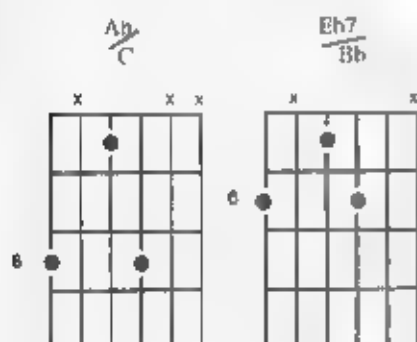
This beautiful ballad was recorded twice by Django in 1949 and again a year later in 1950

The 2nd 'A' section has an extension of an extra 2 Bars to take it into the middle eight.



Babik Reinhardt was a great composer of slow ballads.
Photo by Colin Cosimini © 1997.

A	4		6	6	6	6	6	6	6
	Ab6	%	Bb-6	Eb7	Bb-6	Eb7	Ab C	Bb-6	Eb7
A		Repeat	1st 6	Bars of	'A' Section		4	Ab6	%
B	7		5		5		3		
	E7	%	A6	%	D7	%	G6	%	
B	6	6	7	6					
	Eb7 Bb	Eb7	E7	Eb7					
A	4		6	6	6	6	4	6	6
	Ab6	%	Bb-6	Eb7	Bb-6	Bb-6	Ab6	Bb-6	Eb7



SYMPHONIE

This tune was recorded once in its entirety by Django in 1947.

He recorded it again in 1948 but in a shortened version and at a tremendous tempo, tagging it to the end of the ballad 'To Each His Own'

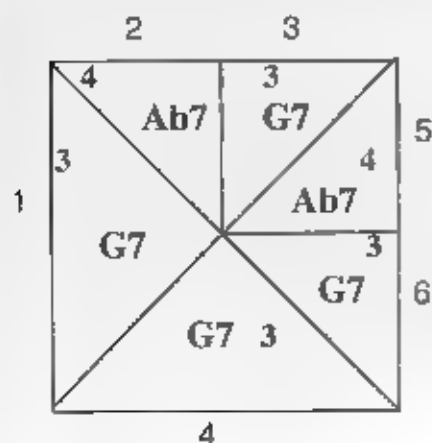


A selection of postcards at Francois Charle shop in Paris.
Photo by Victoria Cosimini © 2004.

A	8	C-6	10	D-7b5	8	C-6	10	D-7b5	9	C#°	8	F-9/C	7	B°	6	Cm/Bb
	Cm/Eb		G7		Cm/Eb		G7									
A	5	A°	5	D#	3	Ab7	3	G7	3	Cm						
	Ab7 4		G7		Ab7		G7		G7+							
A	Repeat				1st 8				Bars of 'A' Section							
B	5	A°	5	D#	3	Ab7	3	Cm								
	Ab7 4		G7		G7		G7+									
B	3	C6/9	6	D-7	3	C6/9	6	D-7	3	G-7	3	F6/9	5	D7	4	C#7
	Eb-7		G13/Ab		Eb-7		G13/Ab		C7							
B	Repeat				1st 6				Bars of 1st 'B' Section				Ab7			
													C			

C-6	Cm/Eb	D-7b5	G7	F-9/C	Cm/Bb

Chords shapes for 1st 2 Bars, play 2 Beats on each



The box opposite shows Bar 11 of the 'A' Section, the numbers shown around the edge indicate the direction of play.

If you do not wish to follow the theme of the tune, you can just play Ab7 to G7 for this Bar

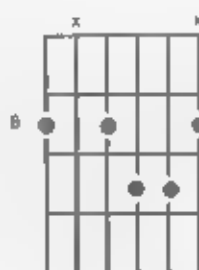
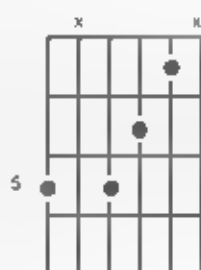
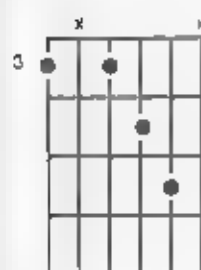
A	⁵ D6/9	³ G13	⁵ D-9	³ G13	³ GΔ7	³ C9	⁵ DΔ7 ⁸ F-7 ¹ E-7	⁹ F#-7
B	⁷ E ∅	⁵ A7	⁷ E ∅	⁵ A7 ⁶ Bb°	⁷ B-7	⁷ E7	⁵ E-9	⁵ A9sus4 ⁵ A(b9)
A	<div> <div></div> <div></div> <div>Repeat</div> <div>1st</div> <div>'A'</div> <div>Section</div> <div></div> <div></div> </div>							
C	⁷ E ∅	⁵ A7 ⁶ Bb°	⁷ B-7	⁷ E7	⁷ F#∅ ⁷ B7	⁷ E7 ⁵ A7	⁵ D6/9	⁵ A7+

C13

A9sus4

A(b9)

A7+



The split chords in the last bar of the 'B' section are very modern chord voicings and they are substituting an A7.

TENDERLY

This is more of a modern jazz standard that was not recorded by Django, but has been recorded by some of the more established Gypsy guitarists such as Stochelo Rosenberg, Kussi Weiss, etc.

This wonderful tune has found its way into the Gypsy jazz repertoire along with many other modern jazz standards.



The Rosenberg Trio playing on the gypsy site at Samois 2003.

⁶ Bb6	%	⁶ Eb7	⁶ Bb6	⁶ Bb6	%	⁶ Eb7	⁶ Bb6
⁶ Bb6	%	⁶ Eb7	⁶ Bb6	⁶ Bb6	%	⁶ Eb7	⁶ Bb6
³ C7	¹ F6	³ C7	¹ F6	³ C7	¹ F6	³ C7	¹ F6 F7
⁶ Bb6	%	⁶ Eb7	⁶ Bb6	⁶ Bb6	%	⁶ Eb7	⁶ Bb6
⁶ Eb6/9	%	⁶ Eb6/9	STOP	⁶ Eb6/9	%	⁶ Bb7	%
⁶ Bb7 F-9	%	⁶ Eb6/9 Eb6 Bb	%	⁶ Bb7 C°	⁶ C#° D°	⁶ Eb6 STOP	OPEN
⁶ Bb7 F-9	%	⁶ Eb6/9 Eb6 Bb	%	⁶ Eb6/9 Bb°	⁶ Ab6 A°	⁶ Eb6/9 Bb7	⁶ Eb6/9
⁴ Ab6	%	%	%	%	%	⁶ Eb7	%
⁶ Eb7	%	%	%	%	%	⁴ Ab6 STOP	%
⁴ Ab6 Ab C	⁶ Bb-6 Eb7	⁴ Ab6 Ab C	⁶ Bb-6 Eb7	⁴ Ab7	⁴ Ab9 Ab7	⁴ C#6/9	%
⁴ C#6/9	⁵ D°	⁴ Ab6 F#7	¹ F7	⁶ Bb7	⁶ Eb7	⁴ A6/9	%

A	$\begin{array}{c} \text{Eb6/9} \\ \text{E7\#9} \end{array}$	%	$\begin{array}{c} \text{Eb6/9} \\ \text{F\#-7} \\ \text{G-7} \end{array}$	$\begin{array}{c} \text{F-7} \\ \text{Bb7} \end{array}$	%	$\begin{array}{c} \text{Bb9} \\ \text{F-7} \end{array}$	$\begin{array}{c} \text{F-9} \\ \text{E9} \end{array}$	$\begin{array}{c} \text{Eb6/9} \\ \text{Bb7+} \end{array}$	
A	Repeat 1st 6 Bars of 'A' Section								
B	$\begin{array}{c} \text{Ab6/9} \\ \text{Bb}^\circ \end{array}$	$\begin{array}{c} \text{Ab} \\ \text{C}^\circ \end{array}$	$\begin{array}{c} \text{Eb6/9} \\ \text{C\#6/9} \end{array}$	$\begin{array}{c} \text{C\#7} \\ \text{C7} \end{array}$	$\begin{array}{c} \text{F6/9} \\ \text{C7} \end{array}$	$\begin{array}{c} \text{F6/9} \\ \text{C7} \end{array}$	$\begin{array}{c} \text{F6/9} \\ \text{C7} \end{array}$	$\begin{array}{c} \text{F6/9} \\ \text{C7} \end{array}$	$\begin{array}{c} \text{C}^\circ \\ \text{Bb7} \\ \text{C\#} \end{array}$
A	Repeat 1st 'A' Section								

Bb7
 C°
 C\#°
 $\frac{\text{Bb}}{\text{D}}$
 $\frac{\text{Ab}}{\text{C}}$

Diagram 1 (Bb7): Fret 1, strings 1, 2, 4. Fret 2, string 3. Fret 3, string 5. Fret 4, string 4. Fret 5, string 3. Fret 6, string 2. Fret 7, string 1. Fret 8, string 1. Fret 9, string 2. Fret 10, string 3. Fret 11, string 4. Fret 12, string 5.

Diagram 2 (C°): Fret 1, strings 1, 2, 4. Fret 2, string 3. Fret 3, string 5. Fret 4, string 4. Fret 5, string 3. Fret 6, string 2. Fret 7, string 1. Fret 8, string 1. Fret 9, string 2. Fret 10, string 3. Fret 11, string 4. Fret 12, string 5.

Diagram 3 (C#°): Fret 1, strings 1, 2, 4. Fret 2, string 3. Fret 3, string 5. Fret 4, string 4. Fret 5, string 3. Fret 6, string 2. Fret 7, string 1. Fret 8, string 1. Fret 9, string 2. Fret 10, string 3. Fret 11, string 4. Fret 12, string 5.

Diagram 4 (Bb/D): Fret 1, strings 1, 2, 4. Fret 2, string 3. Fret 3, string 5. Fret 4, string 4. Fret 5, string 3. Fret 6, string 2. Fret 7, string 1. Fret 8, string 1. Fret 9, string 2. Fret 10, string 3. Fret 11, string 4. Fret 12, string 5.

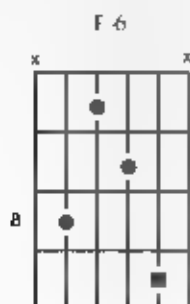
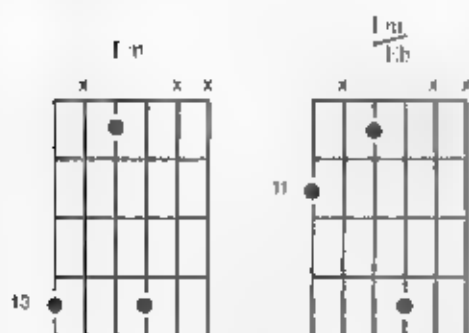
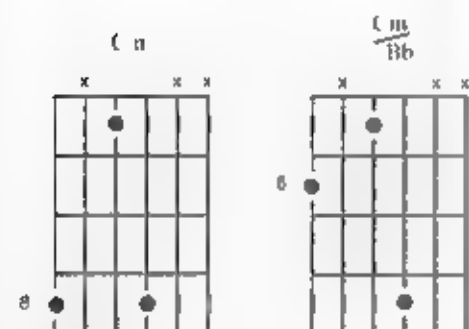
Diagram 5 (Ab/C): Fret 1, strings 1, 2, 4. Fret 2, string 3. Fret 3, string 5. Fret 4, string 4. Fret 5, string 3. Fret 6, string 2. Fret 7, string 1. Fret 8, string 1. Fret 9, string 2. Fret 10, string 3. Fret 11, string 4. Fret 12, string 5.

The Chords above show Bar 8 of the 'B' Section, Play 1 beat to each



A rack of violins at Francois Charle Shop, Paris.

A	$\frac{8}{Cm}$ $\frac{6}{Cm/Bb}$	$\frac{4}{Ab7}$ $\frac{3}{G7}$	$\frac{8}{Cm}$ $\frac{6}{Cm/Bb}$	$\frac{4}{Ab7}$ $\frac{3}{G7}$	$\frac{8}{Cm}$ $\frac{6}{Cm/Bb}$	$\frac{4}{Ab7}$ $\frac{3}{G7}$	$\frac{8}{Cm}$ $\frac{6}{Cm/Bb}$	$\frac{4}{Ab7}$ $\frac{3}{G7+}$
A	$\frac{8}{F-6}$	$\frac{3}{\%}$	$\frac{13}{Fm}$ $\frac{11}{Fm/Eb}$	$\frac{10}{D^9}$ $\frac{9}{C\#7}$	$\frac{8}{Cm}$ $\frac{6}{Cm/Bb}$	$\frac{4}{Ab7}$ $\frac{3}{G7}$	$\frac{3}{Cm}$ $\frac{3}{G7}$	$\frac{3}{Cm}$
B	$\frac{3}{C7}$	$\frac{3}{\%}$	$\frac{8}{F7}$	$\frac{10}{\%}$	$\frac{7}{E7\#9}$	$\frac{6}{Bb13}$	$\frac{6}{Eb7}$	$\frac{10}{G7\#9}$
A			Repeat	1st	'A'	Section		



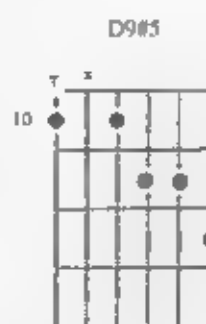
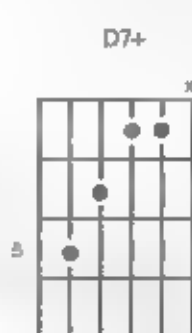
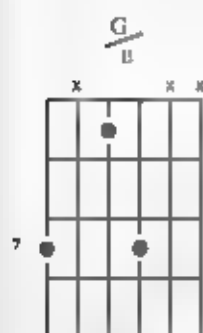
TOPSY

This chord sequence was often used during jam sessions in the 1940's.

It was also used on Charlie Christian's composition *Swing To Bop*

A standard Fm could be used at the beginning of the 2nd 'A' section. The F-6 shape shown opposite is very effective.

³ G6	² F#6	³ G6	%	⁷ $\frac{G}{B}$	⁶ Bb°	⁵ A-7	⁷ E7
⁵ Am	⁵ A-Δ	⁵ A-7	⁵ A-6	⁵ D7	⁴ Ab7	³ G6	⁵ D7+
³ G6	² F#6	³ G6	%	⁵ D°	² B°	³ $\frac{C6}{G}$	%
⁸ CΔ	⁸ C-6	^{1b} GM9 F7	⁷ E7	⁵ A7	⁵ D7	⁵ G6	⁵ D7+



The D9#5 chord shown opposite can be used over Bars 13 & 14 substituting the D7 and Ab7.



TCHAVOLO SWING

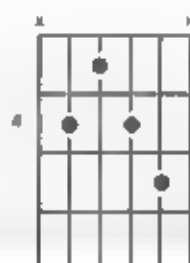
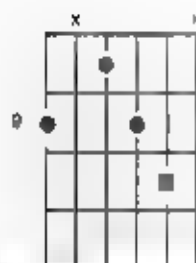
This tune was composed by Tchavolo Schmitt and can be heard on the CD 'Gypsy Reunion' with Dorado and Nouna Schmitt.

It has also been recently recorded by Moreno on his 'Fils Du Vent' CD

A	C6/9	%	F7	$\begin{array}{c} \text{F7} \\ \text{Eb7} \\ \text{E7} \end{array}$	D7	C#7	C6/9	C#7#9
A	Repeat 1st 6 Bars of 'A' Section						C6/9	%
B	C7	$\begin{array}{c} \text{G-9} \\ \text{C13} \\ \text{C\#} \end{array}$	F6/9	$\begin{array}{c} \text{E6/9} \\ \text{F6/9} \end{array}$	D7	%	C#7	$\begin{array}{c} \text{D-9} \\ \text{C\#7\#9} \end{array}$
A	Repeat 1st 'A' Section							

C13
C#

C#7#9



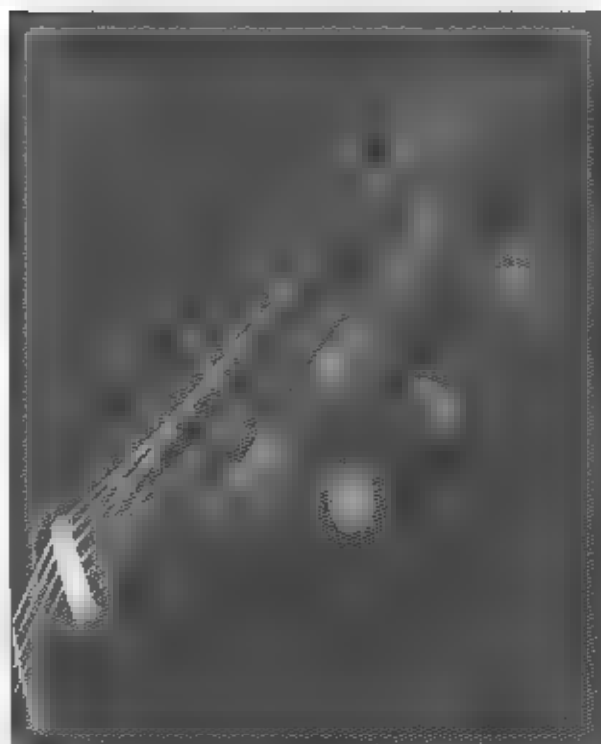
UNDECIDED

Django recorded this tune twice, once with Beryl Davis on vocals that included a key change from D Major to C Major

The second recording was done in 1949 which the above chord sequence is based on.

You can find a recording by Stochelo Rosenberg that copies Django's earlier 1930's version and a fiery interpretation based on the 1949 version by Moreno.

You will find the chord shapes chosen for the above sequence very economical as it allows you to play this tune at tempo with smooth chord changing.



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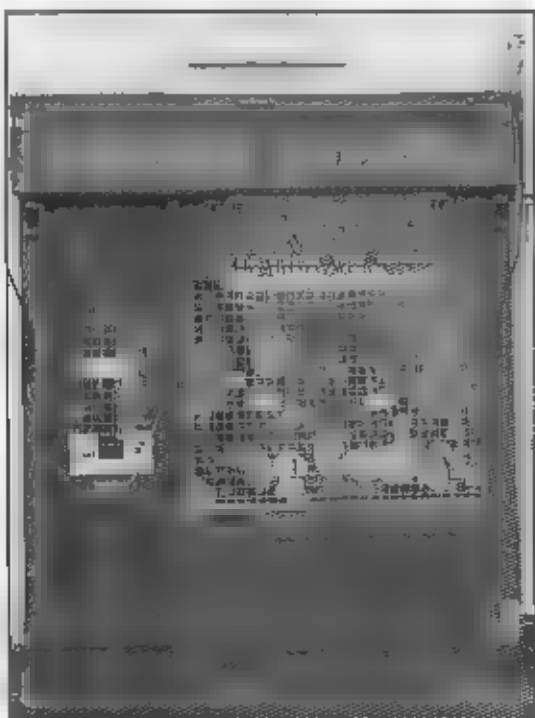
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14. Valse Bamboula
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5. Hanchi Swing
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